Every person who maliciously cuts, defaces, breaks or injures any book, map, chart, picture, engraving, statue, coin, model, apparatus, or other work of literature, art, mechanics or object of curiosity, deposited in any public library, gallery, museum or collection is guilty of a misdemeanor.

Penal Code of California, 1915, Section 623.

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HOUSE BEAUTIFU

Combined with Home &



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ELEVENTH ANNUAL
SMALL HOUSE COMPETITION

conducted by

HOUSE BEAUTIFUL

$2,300
IN CASH AWARDS

PROGRAM AND CONDITIONS

GENERAL

The competition this year, as last, will be divided into three classes. These, with their awards, are as follows:

CLASS I—*For new houses of 3 to 6 rooms* inclusive*

First Prize $500
Second Prize $300

CLASS II—*For new houses of 7 to 10 rooms* inclusive*

First Prize $500
Second Prize $300

CLASS III—*For remodeled single-family houses of any size*

Special Prize $300

Honorable Mentions—A total of not less than eight nor more than twelve in all classes will be awarded at the discretion of the judges in the amount of $50 each.

**Breakfast rooms, pantries, baths, dressing rooms, halls, laundries and inclosed porches shall not be counted as rooms.*

Houses entered in the competition must have been completed within the past three years within the continental limits of the United States, and shall not have been published in any other national magazine (professional architectural magazines excepted).

COMPETITORS

Any architect or architectural designer is eligible to compete, and each competitor may submit as many houses as he desires in any or all classes.

ENTRY BLANKS

No advance notice of entry is required. Howeve a special entry form, properly filled out in a manner indicated elsewhere in these conditions, will be available to prospective competitors immediately upon application to the Competition Editor. This form shall in every case accompany the entry in the manner prescribed.

DATES

All entries shall be shipped for normal delivery to the offices of the Competition on or before October 17, 1938. Judgment by the jury will follow, and announcement of awards will be made to competitors immediately after the judgment. Pr winners will be announced and prize-winning entries will be published beginning with the January, 1939, issue of HOUSE BEAUTIFUL.

JURY

The jury will consist of three members of the American Institute of Architects and the Editors of HOUSE BEAUTIFUL.

BASIS OF AWARD

Awards will be made by the jury on the basis of the following principal points:

1. Excellence of design
2. Economy in space and convenience of plan
3. Adaptation to lot and orientation
4. Skill in use of materials

REQUIREMENTS FOR ALL CLASSES

1. **Mounts.** All entry mounts shall be a single piece of stiff *white* illustration or mounting board. The size shall be *exactly* 30" by 40". On the lowest part of the mount shall be neatly lettered, in one or two lines, the inscription, "House Beautiful Small House Competition 1938." In the lower right corner of the mount shall be left space for a 3" by 5" card which will display the architect's name if the entry is selected for the Traveling Exhibit. A clear margin of at least half an inch shall be left on all edges of the mount.

2. **Legend.** A legend shall be clearly lettered or pasted on the face of the mount, to supply information as indicated by the special entry forms which are available to all competitors and one of which, properly filled out, must accompany each entry in the envelope on the back of the mount. (See 3.)

3. **Anonymity.** No contestant's name or address shall appear on the face of the mount but shall be ...d on the back of the mount and covered by ... of opaque paper pasted around the edges ... back shall also be attached a sealed en... ...ing the required entry form properly ... 3" by 5" card clearly lettered with ... name and address of the competitor. This card shall be suitable for attachment to the face of the mount for later exhibition purposes.

Delivery. All entries should be carefully p... board for protection and shall be ... owner's risk to the Competitio... EAUTIFUL, 572 Madison Avenue ... York ... The competition closes on October 17, ... all entries shall be shipped in time to ... in the offices of House Beautiful on or befor... that date.

5. **Publication and Exhibition.** All photographs and plans entered in this competition and chosen either for publication or exhibition shall remain in our possession until after such use. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected either for publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect. Contestants whose houses are exhibited will be notified when the exhibitions are over. If they desire, their entries will then be returned upon the payment of transportation charges.

To insure good reproductions, glossy prints of those photographs to be published in HOUSE BEAUTIFUL will be requested from the architects. (Additional photographs in readiness are desirable.) Photographs of houses not awarded prizes but requested for publication will be paid for at $5 for each one used (minimum total payment $15). Clear, reproducible photographs are essential.

6. **Agreement.** It is agreed that submission of entries carries with it acceptance of the above conditions and those contained on the required entry forms.

SPECIAL REQUIREMENTS, CLASSES I AND II

1. **Photographs.** On the face of each mount shall be firmly secured at least three matt finish photographs of the house, as follows: A general exterior view, at least 14" by 18" in size; an exterior detail at least 8" by 10"; an interior detail at least 8" by 10". Duplication of exterior views is not desirable.

2. **Plans.** First and second floor plans and a plot plan, either separately or incorporating first floor plan, shall be drawn in ink at any convenient scale and pochéd, with rooms plainly labeled and dimensioned. An arrow indicating points of the compass ... included.

...EMENTS, CLASS III

On the face of each mount shall ... the following photographs in ... photograph of the house ... three photographs, not ... house after re... view and ...



...modeling ... in ink at any convenien... ...and pochéd, with rooms plainly labeled an... dimensioned. An arrow indicating points of th... compass shall be included.

Additional copies of this announcement and entry forms to the desired number may be obtained from:

Competition Editor, HOUSE BEAUTIFUL, 572 Madison Avenue, New York City



THE LOUVRE COMES TO AMERICA—Sloane opens its new Salon du Louvre with authentic reproductions of objets d'art from the Musée du Louvre and the Musées Nationaux, available at moderate cost. Above: hand-colored print from the original plate, $10 (unframed) . . . . *Third Floor*

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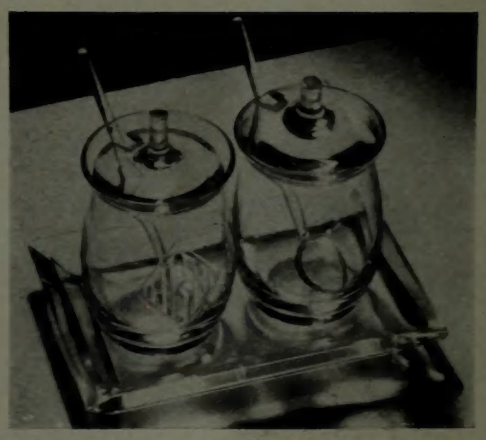


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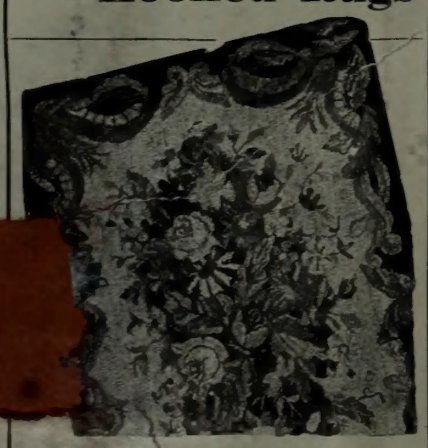
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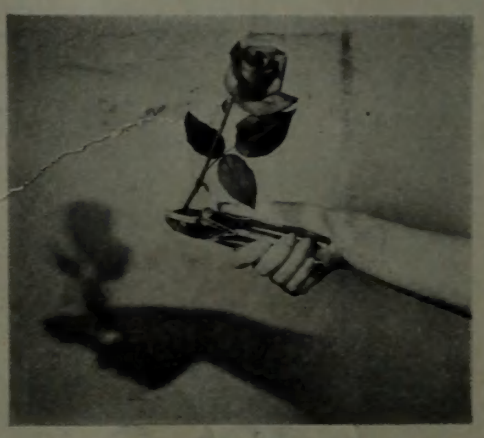


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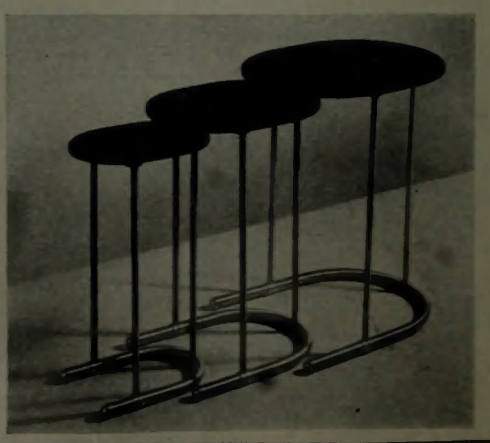
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OUSE BEAUTIFUL combined with HOME & FIELD July, 1938

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NO. 7
VOL. LXXX

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shopping

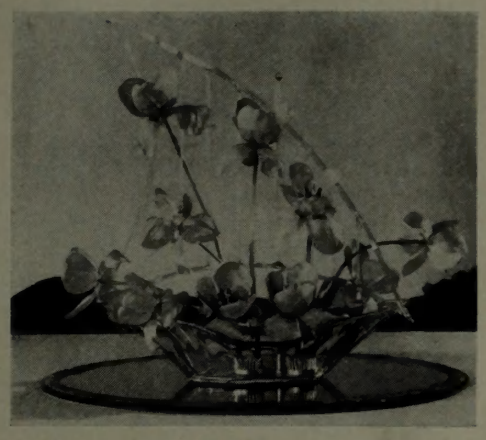
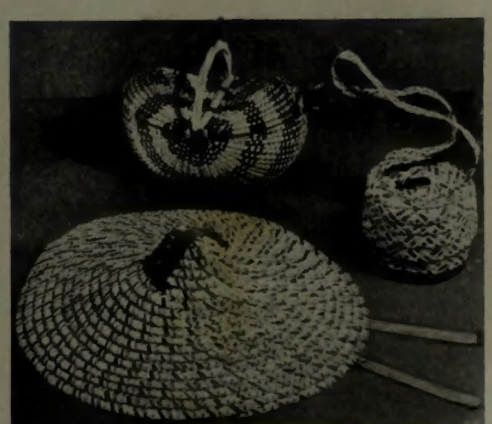


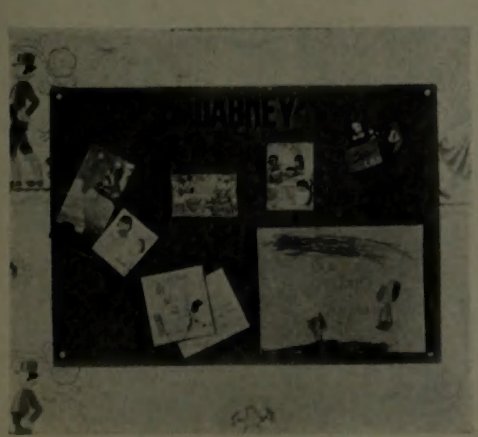
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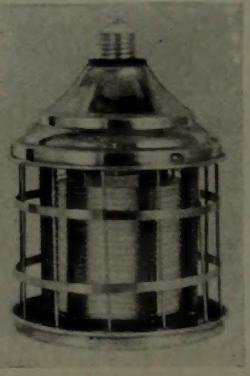
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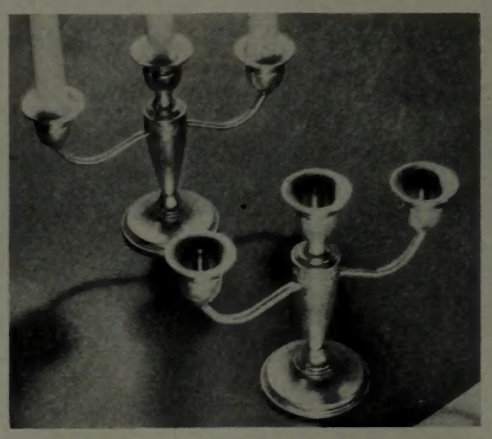
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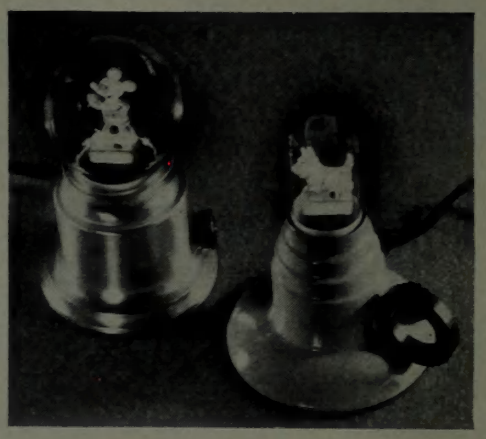
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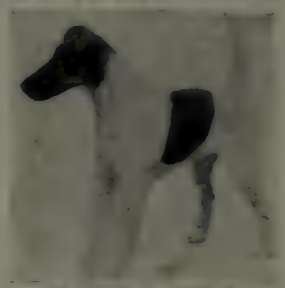
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THE DOG SHOW



Mr. J. L. McDougall of Shannon Lodge with a group of English springer spaniels

FIELD TRIALS. Among the most interesting and spectacular of the many phases of canine competition are the field trials for numerous breeds that for centuries have assisted man in his search for game. In the June issue we discussed this type of sport in which the pointers and setters participate. These meetings are continuous throughout the year in one section of the country or another, save during the summer months. But there are numerous other breeds which are engaged regularly in field trial competition. Most prominent and more familiar to the general public are the events for spaniels and those for retrievers. For the most part these are conducted during the autumn months, and already owners and handlers have begun the work of getting their older dogs into condition and preparing the youngsters for their initial appearances under fire. There is a long season of preparation and training during the late summer and early fall before the crisp days of early October and the first of the field trial meetings.

Because of the fact that the spaniels—both cockers and English springers—hunt their game as well as retrieve it, and can work in water as well as on upland game, their competitions are more exciting and colorful for the average spectator. The season's schedule for the spaniels is nearly complete, with the first event coming October 8 and 9. This is the annual field trial meeting of the Albany Spaniel Field Trial Club, an unusual organization which has made a lasting impression on the sport during its rather brief career. It is composed for the most part of young men of average circumstances engaged in daily business routine, with little time for play. They took up the training of spaniels out of pure love of their dogs and of the sport. Many were unable even to buy young dogs to train and to enable these people to participate numerous wealthy breeders donated puppies. From these humble beginnings the club has grown and prospered and the annual trials attract contestants from all over the East. The galleries following the several competitions during the two days are composed of hundreds of spaniel enthusiasts.

The following week the spaniel folk will journey to Hot Springs, Va., where the Bath County Field Trial Association will have its meeting October 12 and 13. On October 21, 22 and 23 will come the most important event of the field trial year for cocker and English springer spaniels. This is the meeting of the English Springer Spaniel Field Trial Association which, since its first meeting in the autumn of 1924, has been the leader of the sport in the United States. This is an event in the spaniel world which attracts visitors from both sides of the water.



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Several of the best-known spaniel experts in Great Britain have officiated as judges in these meetings. It is a notable social gathering as well as an outstanding sporting competition. Many of the beautiful summer homes on Fishers Island, not far from the Connecticut coast off New London, are reopened for house parties, while the Fishers Island Club is the center of sporting activities during the week-end. Stakes are given for both breeds, although the springers are preeminent, and the best dogs in the country compete. The terrain offers the most difficult tests that a spaniel can encounter and only a thoroughly trained specimen in the finest of physical condition can successfully face the punishing cover.

October 25 and 26 have been selected for the meeting of the Connecticut Spaniel Field Trial Association at Saybrook, Conn., an organization that has advanced rapidly of late. In the mid-West the only meeting thus far arranged is that of the English Springer Spaniel Club of the Central States, which has claimed October 29 and 30. Several other meetings will be scheduled later. The final meeting in the East will be that of the Monmouth County Spaniel Field Trial Association at Vanderberg, N. J., November 18 and 19. The American Spaniel Club, the parent spaniel organization in this country, has not as yet named its dates.

Much of the fascination in following spaniels in field trial competition comes through the almost intimate participation of the spectators in the sport. The gallery follows behind the dogs working in braces. Spectators can watch the contestants hunting their game, see plainly the flight of the birds the dogs put up, watch the fall of the game to the unerring shots of the official guns.

Spectators quickly pick up the fine points of spaniel field trial competition. The work is done on liberated pheasants, which are placed at regular intervals over the course, so that all contestants may have an equal opportunity on game. The finished spaniel is supposed to show speed and style in his quest for game,



English springer spaniel owned by Shannon Lodge, Bernardsville, New Jersey

hunting the promising coverts in front of him. He must not work out of range of the guns and should flush his birds in such manner as will allow them a good shot. This requires that he be at all times under the control of his handler, who directs his movements by voice, whistle or hand signal. When the bird is flushed the dog drops and when the bird is shot he must mark the direction of the flight and the spot where the bird falls. Upon command of his handler the dog goes on to retrieve and if he has been unable to mark the spot of the fall he should be able to take the direction from his handler's signals. The dog must pick up his bird tenderly and return to his handler at a brisk pace and by the shortest route. He should drop upon presentation of his quarry to his handler and remain seated until ordered to continue hunting or is taken up. Numerous stakes are offered for each meeting, the open all-age event being for the most finished dogs of wide experience. Others are for puppies, novices, non-winners, amateurs, members, etc.

Meetings for the retriever breeds during the coming autumn season have not as yet been arranged. They include trials for Labradors and Chesapeake Bay dogs, both of which breeds are fostered by specialty clubs. At some of these meetings in the open events there also participate curly-coated, flat-coated and golden retrievers and Irish water spaniels. The retriever field trials will be discussed in a later issue.

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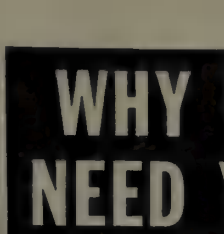


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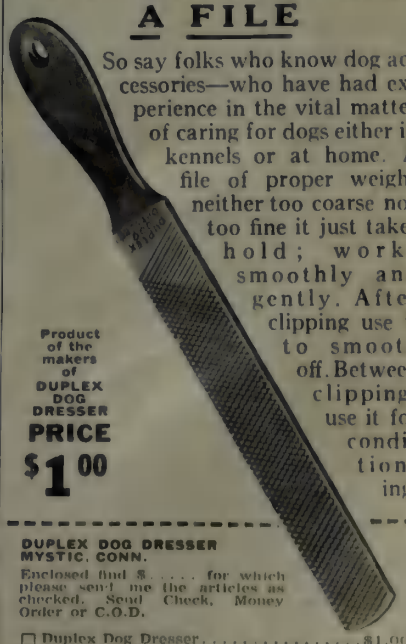
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The mastiff shown in our June issue is owned by Mrs. E. G. Oliver, not by Mr. James Foster Clark as stated by us. We regret this error and wish to thank Mr. Clark for the use of the photograph.



Next month we'll show you the house Shirley Temple lives in

THE COVER

• House Beautiful finds that our national consciousness is on an upswing. In this issue we contribute our mite toward a better understanding of American decoration as recorded in thirteen rooms from the thirteen original states and in the American antiques, stacked country auction style, on the cover. These were lent us by the great house of C. W. Lyon. They are: A Taunton (Mass.) painted blanket chest, *c.* 1690. This type is usually known as a Connecticut chest. On it: A New England pipe rack with church warden pipes in it. A Connecticut redware covered cookie jar. An aquamarine glass pickle jar from Willington, Conn. A small Eli Terry clock. A pewter teapot. A plaster bouquet of flowers, Pennsylvania imitation of an English original. A pewter flagon. An Uncle Sam penny bank. And on the wall, a New Bedford sailing ship weather vane, a painted bellows and and a Connecticut carved spoon rack. The larger chair is a Pennsylvan'a comb-back Windsor, the smaller chair on it, a child's Windsor from Connecticut. The hat belonged to a Vigilante (J. R.) of Bath, Me. The plaster parrot is a Pennsylvanian and the ship's lamp is from the "Vixen," first ship fired on in the War of 1812. On the maple table with a tripod base is a Sandwich glass lamp and a scale model farm-rake of about 1850. On the ground at the right are a fireman's horn, and a wood and pewter candle mold. At the left is a baby's cradle, Connecticut, *c.* 1670—1680. In it is a hooked rug, Digby Valley, Nova Scotia, a tôle tea cannister, and pewter flagons. In back of it is a weather vane, in front of it a pair of turned brass andirons from the South. Paul Outerbridge, Jr., took this picture for us.

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JULY, 1938

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HARRY M. DUNLAP, *Business Manager*

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"To talk of many things"



of AUCTIONS . . . "Do I hear three-fifty? Going once, going twice! Sold to the lady in the green hat for three-fifty!" You will probably hear these words many times this summer as the auction season gets under way, especially in New England, and the auction addicts motor 'round looking for the red flag with the familiar words, "AUCTION THIS DAY." It is still true that those who know values can frequently pick up genuine bargains in worthwhile antiques that will grace their homes, or at least furnish topics for conversation. The excitement of the occasion and the pleasurable agony of deciding whether to bid another fifty cents or not are often worth the price of a car full of things you don't actually need but which "might be used some time!" However, you may find it a somewhat expensive pastime unless you have taken care beforehand to inspect the objects to be auctioned off and then have made your decision as to just how much you really need the pieces and have determined your bidding limits accordingly. There is danger, too, of "picking up for a song" some objects that will always be just a little out of harmony with the room. It is frequently the better part of valor, or of decoration, to decide just what you want in style and size and material, to search the stores for a well-made authentic reproduction that meets those requirements. You will be sure that it is a fine piece from a known manufacturer and dealer. So have your fun at the auction if you will (and I know I will), but don't forget the possible satisfaction of owning a new, well designed, sturdily built reproduction. You may even find it better for your purse and you will certainly avoid the time-worn apology to yourself and friends that you are going to have that bargain fixed up some time!

of HERITAGE . . . As Americans we are particularly rich in the tradition of our architecture and decoration. While this tradition goes back only a few centuries here, it has its roots as deep and as far-reaching as those of the old countries. For it shares their history and background with them since it derives from them. And for the same reason it has a breadth you can find nowhere else. Our traditions are the traditions of all Europe adapted to suit our taste and modified to suit our purpose. This rich, varied heritage has been made the American Tradition by three characteristics of the American temperament: eclecticism, common sense and inventive ingenuity. These three have brought about those modifications in style, those changes in all our derived inspiration, which make it in the end distinctly American. Perhaps this is our most potent tradition, that we take forms or ideas from any source, adapt them to our own uses in our own way, and add our own creative ability to make them unmistakably American. As long as we follow such a tradition we will be assured that American design will have the freshness and vitality which has distinguished it in the past.

of CUT FLOWERS . . . The old proverb advising us if we have two pennies to spend one for bread to feed the body and one for a flower to feed the soul still holds good and has special meaning for all of us who are interested in the decoration of our homes. The sentiment is true, but the cost of this food-for-the-soul is proportionately infinitesimal. We can gather the flowers from our gardens with the expenditure of only a few pleasant minutes.

Flowers really make the room. The color, gaiety, and life of the flowers make all the difference in the world and add that final, vital touch in any scheme of decoration. But, like all other elements in good decoration, the flowers and their containers must be chosen for harmony of color, size and characteristics as integral units, as essential parts of the whole. And their effectiveness in this scheme of things is enhanced a hundredfold by their proper arrangement. Fortunately, flower arrangement, while an art in itself, is based on the same fundamental principles of balance, rhythm, emphasis and unity that underlie good design in every art. And like every art it may become academic and esoteric. So rather than give rules and regulations for arranging flowers, we plan to give you those general basic principles and illustrate them with good examples each month so that you may have the fun of creating your own personal arrangements, each most effective for its particular place in its particular room.

Kenneth K. Stowell



RICHARD AVERILL SMITH



New Jersey

Morven, one of America's great Georgian houses, is characteristic of the gracious charm of our early homes. Its architecture is in the later Georgian style, its present furnishings English Regency. The main door on the axis of the façade is off center in the interior. By the simple trick of splaying one corner of the hall, the designer achieved the symmetrical paneling so dear to the Georgian heart. Richard Stockton I built it in 1701 from plans drawn in England. Richard Stockton IV, a signer of the Declaration of Independence, was born here. During the Revolution, Lord Cornwallis lived here and his troops burned the east wing. Subsequently the house was remodeled in 1783, 1788 and 1844. Morven, which is in Princeton, belongs to Mrs. Richard Stockton.

THE AMERICAN TRADITION

IN THIS month, inevitably, you will think about America. But this particular year the vague and incoherent thoughts which drift through your mind to the accompaniment of bursting firecrackers will have a concise and definite follow-up in the days to come. It's the year to buy American. The age of discovery is past. We've had our fling with Italy, plastered our walls with Venetian fantasies. We've teetered on Louis XVI chairs. We've taken peasant cottons and potteries where we found them, from Germany and Austria, Sweden and Czechoslovakia. We've run through all the English chapters, from Elizabeth to Edward. These things have no novelty left.

Until recently we never bothered to discover America. But now we are discovering it and this is the American year. We are at last properly eager to know what our country has hoarded for us. In the thirteen original states there was an amazing amount of good design. It was often primitive. It was never folksy. Though we toss the names Federal and Colonial glibly off our tongues, our knowledge is for the most part limited to spool beds, reproduction Sandwich glass, pewter plates. We have no unified, coördinated picture of the vast wealth of invention which is ours by right of inheritance.

Therefore we have collected and present on these pages a series of thirteen interiors, one from each original state. They will give you the picture. If at first sight the division seems arbitrary, study these photographs and you will see that the states were not purely a matter of geography. They were established by different sorts of people, who thought differently and who lived differently. Some were wealthy patricians, others merchants and shippers, and still others prosperous small farmers. Their conditions were naturally reflected in the designs of their houses.

In such sections as harbored gentlemen of wealth, culture and the English tradition, there was vital interest in architecture and the then contemporary English design. Gentlemen had in their libraries the works of such men as Batty Langley, Vignolo and Palladio. But a strange sea change overtook the classical orders as they crossed into this younger country. They were reproduced in exact proportions, but often without reference to the scale of the houses where they were used. In this way evolved rooms suddenly very new, exciting and national. The South Carolina room shown gives you the picture. The tendency to translate what Europe sent us runs continuously through all our handicrafts.

While some sections of America were busy poring over Chippendale's "Director," others were concerned with more functional designing. From the first we had been preoccupied with the use of wood. Wood was plentiful and, with the exception of the Dutch, all our early settlers came from countries where it was much used. Though there are brick and stone houses extant, even in Bucks County, where we built largely in stone, we used a wood technique. Great wood craftsmen appeared, Samuel McIntire and William Savery in particular. Where metal existed, as in Pennsylvania and Connecticut, we learned to be fine metal workers in hardware, utensils and decorative objects. Our silver is superb.

Functionalism again very properly affected our designing of rooms. In the North they were low-ceilinged, by and large, with windows comparatively small and chimneys built through the center of the house, their fireplaces giving on a number of rooms. In the South the rooms were larger, ceilings higher, fireplaces set on outside walls, often between windows, and treated as ornament. In the North again, the structural rafters and the great summer beam were exposed. The South covered construction suavely.

In any number of ways the hunger for beauty is everywhere apparent. Nowhere more so than in the longing for color. At first there was only homemade color and the colonists made shift with that. Then a little was imported, but it was very dear and could be afforded only by the rich. The earliest colors were Indian red, umber, sienna, black, yellow, a green blue called verditer and vermilion. When it was finally generally available it was used with gusto, and in amazing contrasts. Since wallpaper was difficult to come by, there were murals and stencils used on walls, recesses were lined with vermilion and gaiety was introduced in any way possible. Floors were also often painted.

Weaving was never a great American craft so, as soon as might be, fabrics were imported—damasks, toiles, and chintzes from England and the continent, and sea captains brought India prints from the East. There was also much furniture imported to the Southern colonies. So that all the time our native taste was developing it was not unconscious of the trends of fashion in Europe.

The sum and substance of the story of the thirteen original states for us who are interested in decoration and architecture today is the fierce individuality which inspirited them. Not only did the states develop along separate lines, but men saw fit to express themselves according to their own lights wherever they lived. Our heritage is good taste. They have set us an example of freedom of thought, directness of purpose, and a sense of style. It is a great heritage, one not to be forgotten, and this is the year to go American.



ROBERT W. TEBBS



Virginia

Carter Burwell, of James City County, imported David Minitree, English surveyor, to build Carter's Grove for him in 1751. The superb paneling of the entrance hall is of native long-leaf yellow pine, lately returned to the light from under layers of paint by the architect, W. Duncan Lee, who restored the house for its present owners, Mr. and Mrs. Archibald McCrea. It emerges as a great Tidewater house, English to the core. So large is it that Cavalryman Tarleton rode into this hall.



Maryland

Henry Sewall, secretary to Lord Baltimore, built himself a house in 1665 at a place which came to be called Secretary. This living room, which has been removed to the Brooklyn Museum, is lined with paneling installed by a later Sewall, Nicholas, in 1720. Its beveled panels set in stiles and rails are typical of its time. There is also a fine cornice and chair rail. Heavy bolection molding frames the black fireplace and the door trim. The paneling is white. Furniture is in the fashion of the late seventeenth century with some of its chairs upholstered in "Turkey" work, while the richly carved Carolean chairs are caned. The "Turkey" carpet and camlet curtains are in the same vein.



COURTESY, BROOKLYN MUSEUM



SAMUEL CHAMBERLAIN, "BEYOND NEW ENGLAND THRESHOLDS"

Massachusetts

This is the oldest room of our thirteen and is manifestly mediaeval. It is part of the Haskell House and it was built in West Gloucester before 1652 by Richard Window, official joiner of the "Vanitie." He was a man who, like other Puritan builders, had learned his trade through years of apprenticeship. Naturally he was bound to work to a pattern which was habitual with him. His house, like many another in New England, derives thus a flavor of the Middle Ages, combined with a vigorously functional quality. It is designed for a rigorous climate. Unpainted vertical sheathing is carried over the lintel of the enormous fireplace which is the heart of the activity of the house (in contradistinction to the Southern hearth, which was largely ornamental). The rafters and the summer beam in the ceiling are simply left exposed and are unpainted. The only ornaments are those strictly utilitarian objects which were, of course, patterned on English originals. As the main room in such houses was always the kitchen, the pots and pans for cooking were hung in and around the fireplace ready for use. This is a far cry from the elegance of Carter's Grove, shown opposite.



SAMUEL H. GOTTSCHO

South Carolina

An outstanding example of Georgian architecture in a city of fine architecture is the William Gibbes' house in Charleston. It was built in 1775 and restored in 1930 by Dwight James Baum. Charleston was from earliest times a center of culture and wealth. Since it was for many years the most important city in the South, its architecture differs in marked degree from that of the plantation houses. The rooms are naturally smaller and consequently more delicate. The details are extremely sophisticated. The room above is now the bedroom of Mrs. Washington Roebling. It is painted a pale blue and this color is repeated in the ground of the flowered chintz used for the draperies. The mahogany furniture is of the period. This is a room which would be an obvious ornament if it were repeated in any great house of today, whether it stood in a city or in the country.

New York

The Schenck house in Canarsie was built about 1760 and is typical of the eighteenth century farmhouse in New York state. The Dutch who first settled here were thrifty, hard-working people, used to good living, free from pretense. Bound by strong family ties, they cared little for social contact with neighbors. Except for the frugal Dutch stamp, their houses are not unlike those of Connecticut farmers of like means. Here the mantel is black, the walls white and the beam ceiling whitewashed. The chest is a cherry kas for linen. The pottery is Delft. Curtains are glazed chintz. Built-in cabinets, which were common to Dutch houses, flank the mantel.



COURTESY, BROOKLYN MUSEUM



COURTESY, BROOKLYN MUSEUM



North Carolina

The Francis Corbin house was built in 1758 in Edenton, a town important both culturally and socially. This house bears witness to a keen interest in architecture. The detail is carefully studied with special emphasis on moldings enriched with carving on the cornice, the broken pediment, and mantel and trim worked in Carolina pine stained to look like walnut. Walls are plastered and painted white. The windows flanking the fireplace are characteristic of the South. Furniture showing the Chippendale influence of the mid-eighteenth century is upholstered in red damask. There is an Asia Minor rug and sash curtains are hung in double tiers.



Connecticut

Joseph Webb was a wealthy merchant engaged in the West India trade. In 1752 he built a house at Wethersfield, which was restored by the late Richard H. Dana. Washington stayed there while planning the Yorktown campaign. The settlers of the Connecticut Valley were the last of the Puritans. After an exciting early history, they settled down to a peaceful and prosperous agricultural life. In these years a number of fine local craftsmen not only developed new types of furniture but also readapted older forms. The feeling for art was also strong in this section. In the room below the pilasters flanking the fireplace and the raised paneling are typical Connecticut features, as is the wall papered with an English flock chocolate brown and red paper, in a design showing Persian influence. The furniture is American Chippendale mahogany, chairs upholstered in a mulberry chintz.



RICHARD AVERILL SMITH



SAMUEL CHAMBERLAIN, "BEYOND NEW ENGLAND THRESHOLDS"

New Hampshire

The elegance which came with great wealth, acquired in shipping, reaches its highest form in the Wentworth-Gardner house, built in 1760, a shining example of a grand and gracious house. It is in Portsmouth, which was to New England what Charleston was to the South, a city built on a foundation of trade and a natural cultural center. In the dining room shown here the sepia-black wallpaper with a most classical subject is foil for the white of the beautifully carved woodwork. The mantel wall is entirely paneled, woodwork continuing elsewhere in dado, cornice and cabinet, which houses fine china. Such a room would be superb in a house built today.

Rhode Island

The paneling of a room which was built between 1740 and 1750 in Pine Street, Providence, has come to rest now in the Plantation Club where it serves as admirably as it did nearly two hundred years ago. It is in the genre of the Connecticut Valley paneling, as you will see in comparing it to the Joseph Webb house. It has, however, a greater refinement traceable to the influence of Newport, which, along with Annapolis, Portsmouth and Charleston, cast an aura of fashion about them. A conventionalized Jacobean flower crowns each fluted pilaster instead of the standard capital. A shell niche is a sophisticated note naïvely used, edged with heavy molding.

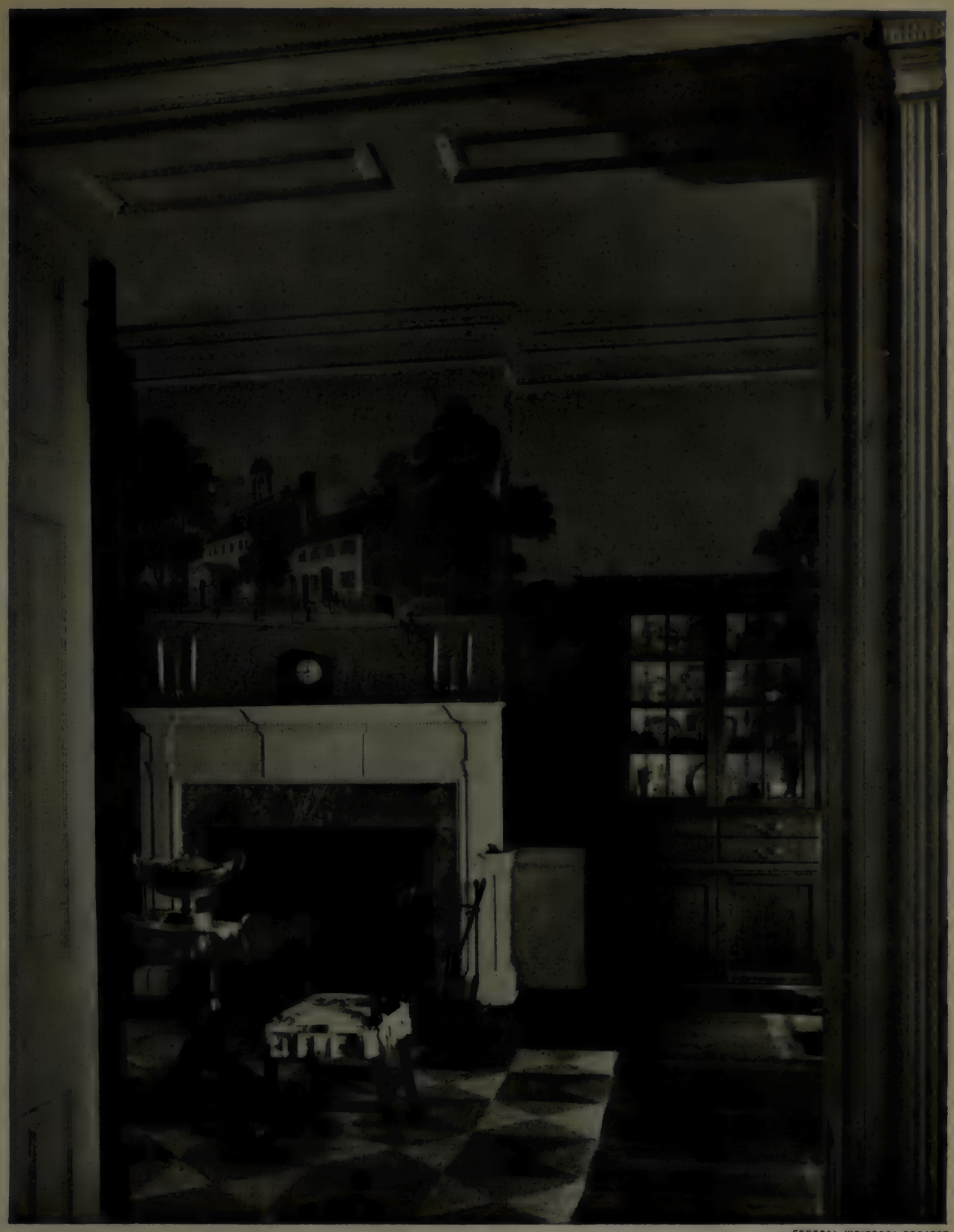




COURTESY, PENNSYLVANIA MUSEUM OF FINE ARTS, PHILADELPHIA

Pennsylvania

The house of the miller of Millbach, Lebanon County, built in 1752, reflects the inevitable influence of German domestic arts in Eastern Pennsylvania which began to be felt about 1727 with the immigration of Germans from the Rhineland into Bucks, Dauphin and Lehigh Counties. The mantel is molded from a single piece of oak nearly ten feet long in the seventeenth century baroque style. The large cabinet is rich green, the other walnut, typically Silesian with its scroll sides and top. The raked chair is common to Germany and Switzerland. The curtains are blue and white resist printed linen. Accessories are vivid in coloring. The pottery is what was called slip ware.



FEDERAL WRITERS' PROJECT

Delaware

New Castle was founded as Fort Casimir by the Dutch in 1651 and was subject to many influences. Captured by the Swedes in 1654, it became Fort Trefalldigheet. In 1655 the Dutch retook it and renamed it New Amstel. The English finally won it in 1664 and gave it its present name. It was the Colonial capital until 1776. Today it has an imposing array of aristocratic old houses. Among the finest is the house built by George Read II, son of the Declaration signer, George Read, in 1801 on the Strand. Classical influence is shown in the delicate carving of the woodwork and the mantel in the dining room at the right. The furniture is late eighteenth century and in one of the rooms is a portrait by Sir Peter Lely. The exterior is beautiful, with a noble doorway and a walled garden set directly on the street. It is now the residence of Mr. and Mrs. Philip D. Laird.



Georgia

The architectural detail of Lowther Hall in Clinton bears witness to the New England background of its builder, Daniel Pratt, a New Hampshire ship carpenter, who settled for a while in Georgia and later went to Alabama. This is one of a very few houses remaining in this state which dates back to the Georgian period. The reticence of design and graceful, simple proportions are typical, as is the sophisticated archway. Ornate enrichment, the use of classic orders and colonnaded façades all belong to the later Greek Revival of the first quarter of the nineteenth century. This reached its highest development in Georgia, and in the Mohawk Valley section of New York State, and left in its wake a trail of town names which still celebrate it: Athens, Rome, Sparta, etc.

BURLINGAME
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We Live . . .
. . . and Learn



ONE day last spring three of us were picnicking on a knoll somewhere in Connecticut. The two who were married had just bought the knoll and five acres which surrounded it, including a bouncing brook down in the valley and a view which tiered up to a rim of hills. I sat there comfortably filled with sandwiches and the warmth of the sun, peacefully visioning the rambling white farmhouse which would have been my first thought for such a site.

I said as much and was promptly jumped on. The wife shook her head at me seriously; her husband became severely vocal. "We may very possibly end up with a white, rambling farmhouse," he said. "But if we ever expect to be satisfied with what we build, it will be because we've got the wit to make all our mistakes on paper. We're going to look at other houses; we're going to read all the articles we can find. We're going to crib shamelessly every good idea we like, and I hope we're smart enough to think up some of our own. In a year, maybe, we'll be showing up at an architect's office pretty sure that we can tell him intelligently what we want."

My friends are unusual Americans. Fortunately, they are becoming less unusual. For in the past few years a good many people have begun to realize that a house—even a very small house—can be the ultimate in comfort, livability and beauty if, and only if, it is planned to fit its owners' way of life. They're not going to make their architects guess from meager, inarticulate conversations the kind of houses they want. As one of them says, "We don't know whether we want one of these modern skyscraper things or a log cabin." But they're going to find out before they build.

Today the life we lead and the interests we pick up in the process are amazingly varied. It goes this way: You like modern decoration and I like Colonial. I like a houseful of guests and you are bored by them. You work a great deal at home and I never do. I'm a fellow for puttering around with plants and you never go near your garden. These interests imply differences in our houses. As a matter of fact, it is this very variety and complexity of today's existence which has turned people to thinking critically about designing for individual needs.

There is nothing particularly mysterious about this process. It requires only a searching scrutiny of the way you act, the things you do, the things you like, when you are at home. The most practical way to go about it is to consider room by room the house you are planning to build.

Take the living room. Your furniture is the first limiting factor. Unless you plan to throw everything out and start in fresh, the sofa, the piano, the easy chairs are the starting point, plus whatever furniture you expect to add to them. If you want the sofa between two windows, for example, its width will fix their spacing. Where is the piano to go? And in what corner will you place the radio? Are there to be bookshelves, or will there be a separate library? Is the focus of the room to be around the fireplace? Or don't you use a fireplace a great deal and could you therefore create a more useful focus elsewhere—before a bay window, for example, which gives on a view of distant hills? You see the possibilities and how you must think of them.

Or take your bedroom. Would you like to use it for an extra sitting room? Then you must make it large enough for the comfortable chairs, the chaise longue, thinking of their placement with relation to windows. Do you like separate dressing rooms? Would you like your beds placed in a niche? Or does the idea appeal to you of having the beds in a space of their own, separated from the main room by a glass partition so that in the morning you have a warm and tidy place to dress and perhaps have breakfast served?

You won't have gone far in this kind of self-cross-examination before you discover with a certain amount of dismay what a series of compromises your life has been before. And out of this discovery should come the earnest purpose of banishing them all in this house which you want not only beautiful but a joy to live in. Don't stop with the broader essentials of your life. Remember that satisfaction often (*Continued on page* 55)

EXPRESSING THANKS TO A HOSTESS

Working from the ground up: Left, a broadly striped red and white folding canvas seat and the set of colored flower markers are from Abercrombie and Fitch. To the right, a pottery cachepot is Carbone's, sits on Macy straw mats and runners for summer tables. Above is a cork tray bound with rope, bisected with marine signal flags. Light, strong, waterproof. Abercrombie and Fitch. The king, a fine bright red, is one of a series of chessmen which hold potted plants. Macy. Next to it is a wide white pottery shell in which to float a waterlily or serve canapés. Saks-Fifth Avenue. On the "Expressing Thanks" packing case is a pottery basket, Carbone, a pair of tall green glass compotiers, Hammacher Schlemmer, a flower-wreathed hurricane lamp, Mary Ryan, candle, Evelyn Reed, and a box of excellent Needle Point flower holders, Gerard. One garden lamp has a black pole, brass fittings, sticks into the ground wherever you want to use it and is from Macy. The white one works the same way. By Evelyn Reed. The pulley with pottery flower buckets is from Macy, and the oval vases, two of a set of three in graduated sizes, are Gerard's. The little birds on twigs, Abercrombie and Fitch. At the top of the heap is a zany white-painted watering pot from Abercrombie and Fitch, gay with peasant colors. Everything on the page opposite is reasonably priced and can be shipped easily



LESLIE GILL

We're going to Remodel

Part VI: The Turners now turn to a landscape architect for a remodeling campaign outdoors

Through five widely spaced rounds in the Remodeling Bout of the Century you have followed the fortunes of the Turner family. You have seen the family grow from three to six. You have seen the house grow from a plain but honest farmhouse to an honestly handsome country residence. George Turner himself is going at top speed as we see him now. He is in his latter forties and finds life increasingly good, as does his wife, Helen. Young John is away at college. Jane will be going there herself in another year. Mrs. Severn, Helen's mother, is in residence. Lettice is still ruling the kitchen with a stainless steel hand. But of late years, Mrs. Severn has wrought a basic change in the Turner's attitude toward living. She has induced them to come outdoors. Even George has been infected. He is dahlia-conscious, so help him. This month we see them calling first on McCaffery & Gauthier (still McGauthier to George) and then on Mary Deputy Lamson, landscape architect.





DRAWINGS BY MAURICE GAUTHIER

April 4

Memorandum to: Mr. McGauthier
from: Mr. Turner
Look, gentlemen, we want to landscape. And I never stated an idea more succinctly, I'm sure. In times past you have given us a lot of free suggestions as to what a landscape architect might do for our place. Name us one, please, and we'll see how right you are. Preferably suggest one we'll like, and who might like us. Regards.

G. T.

April 6

Memorandum to: Messrs McCaffery & Gauthier
from: Mr. Turner's office
Before leaving for Peoria Mr. Turner asked me to thank you for suggesting Mrs. Mary Deputy Lamson as a landscape architect. I believe he and Mrs. Turner are to see Mrs. Lamson at the house this week-end after Mr. Turner returns to town. He said something as he left about liking the cut of her jib. At least that is what I understood him to say.

S. Dabney
Sec'y to Mr. Turner

April 12

Memorandum to: Mr. McGauthier
from: Mr. Turner
All this money we're spending and you won't get a cent. It doesn't seem fair, does it? Anyway, I think we'll get along famously with Mrs. Lamson. I say "we," but actually it will be Helen and Mrs. Lamson who make up the first team. Helen has already taken over. I put in my ten cents' worth yesterday and insisted that their plans and the work be far enough advanced so that I can get my dahlias in the ground late in May. Then I withdrew from the field.

Helen is going to have the time of her life. With the youngsters really grown up she has the time, and with her mother, who is really a pretty keen gardener, to lend moral support, she is going to have a lot of fun. And I have been promised preferred space for my hibernating tubers when the time is ripe.

In general, I gather the work will spread itself over most of the summer, with planning, wall construction, tillage and the like through June; then the finish grading, lawn seeding, and most of the planting in the fall. Along with the dahlias, we may get some vegetables planted this spring, too.

But all this probably bores you. At any rate you won't be heckled further with my memoranda. What Helen and Mrs. Lamson will do I don't know. There is only one Miss Dabney, and she's mine.

G. T.

(EDITOR'S NOTE: *Helen and Mrs. Lamson do very well without Miss Dabney and, for the most part, without George. Unfortunately, however, their correspondence, or at least Helen's, while voluminous, is a little haphazard. Therefore we have edited to provide only a running outline of the working out of the whole scheme throughout the spring and summer. Dates*

Here are the basic recommendations of the Turners' landscape architect, Mary Deputy Lamson, for the job

The development of the property as a whole has already been suggested by the map on page 20. It should be carefully studied for an understanding of the integration of all the special areas and vistas. At the right, at larger scale, are shown the planting, terraces, gardens, forecourt and driveway according to the landscape architect's plans.

Driveway. Made into a U-shape, 16′ wide, with 60′ forecourt surrounded by low stone wall with pickets. Drive is macadam with gravel surface.

Foundation planting. Replacing miscellaneous shrubs and evergreens which cluttered and detracted from the dignity of the house, the simplest plantings: yews flanking the entrance, lilacs at the corners, vines on the porch trellises. Under the living and dining room bays, abelia and viburnum carlesii. Broad grass terraces and front lawn to cut off the more formal part of the grounds from meadow and orchard. Low evergreen hedge around terrace above dry wall; dogwood near dining room porch.

Flower garden. Slightly lower than living room terrace, U-shaped, low planting, mostly perennials, leaving orchard to form background. Secluded from drive by flowering shrubs. Informality and simplicity the keynote.

North gardens. From left to right on plan: Bulb and herb garden to remain much as it is now in pattern, with a grape arbor beyond. Through the arbor, George Turner's dahlias, and east of them, by the service yard, the kitchen garden. Protected beds for the very special dahlias, the cutting borders and strawberry beds come next. Beyond them, asparagus; and, finally, sweet corn. Along the east side from corn to kitchen garden, raspberries grown on wires.

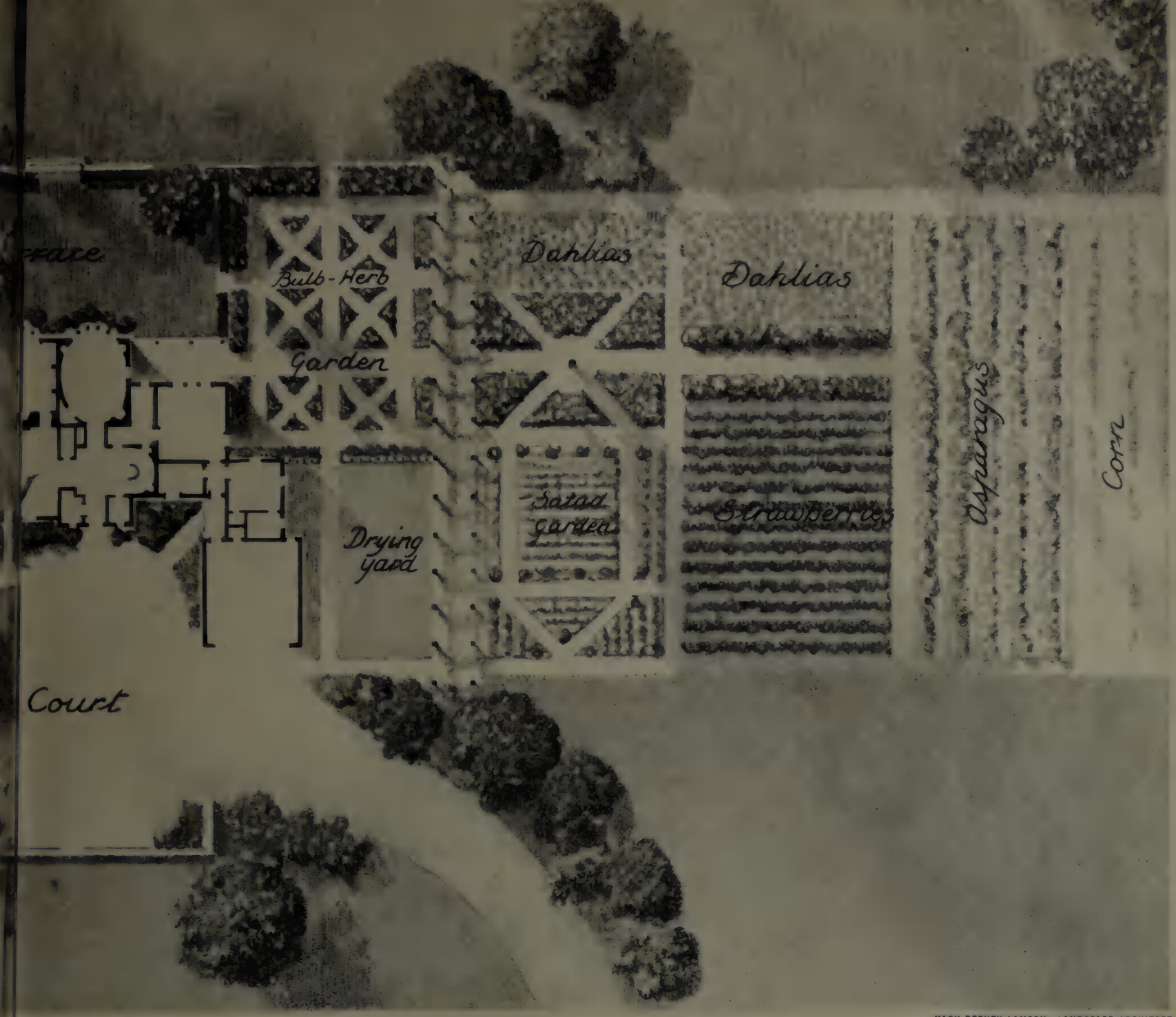


have been included to give a sort of chronological outline of the work, supplementing the parts of the correspondence quoted.)

Helen Turner to Mrs. Lamson—April 15. . . . I'm not going to bother you with any more suggestions, at least until you have had a chance to work up your own ideas and make drawings, but about the vegetables—George's obsession, of course, is corn on the cob, and mine is asparagus and we both would like to grow strawberries, or at least try to. I had supposed it would be better to let these wait until next spring, and surely the asparagus and strawberries will have to. But George says give him a place away somewhere by the end of May and he can have his own corn all through August. Maybe you could keep that in mind, because next to his dahlias I suspect it will be the corn that will delight him most about the whole thing. . . .

April 22. . . . Either I didn't confuse the issue last Tuesday so much as I had feared, or else you are even more of a jewel than I realized. For my pride's sake will you allow me a little on the first count? All at once I seem to have realized what fun this is going to be, and my enthusiasm is apt to take lunatic forms, I guess. . . . However, your new drawings make beautiful sense. . . . We especially like the way you have taken care of the vegetable garden by giving us the three things we both felt sure we should have fun raising, and letting the rest go. . . . We had just assumed, of course, that there would be a regular vegetable department, with onions and cabbages and turnips—it was somehow taken for granted. Now I know we never really wanted to raise vegetables at all. . . . George is very pleased at your suggested placing of some of his best dahlias in the formal bulb garden where they will give us color in September. He was really quite sweet about it, admitting your point that they would do honor to the garden. and all the time being secretly delighted that an expert thought well of his dahlia efforts. I think the blue ribbon he won in our local show last year for his informal decoratives has infected him incurably. He is beginning to mutter about the State Show now! We're going over the drawings more carefully during the week-end, and while we know the scheme as it stands in general is ideal, there are details that will take some thinking about. . . . I'll write you as soon as I can. . . .

April 25. . . . Well, we *did* have a fiesta! About two o'clock Saturday evening—or Sunday morning rather—we suddenly realized that since dinner time we had really been involved in a deep discussion of our philosophy of living. And that after twenty years of marriage! Anyone would have thought all our lives lay before us—or else that we were going to die tomorrow. Still, the discussion brought to light so many thoughts that neither of us had ever expressed before, or even



MARY DEPUTY LAMSON, LANDSCAPE ARCHITECT

realized we possessed, for that matter. Yet as we sat over scrambled eggs and beer before going to bed, it occurred to us it was high time we *did* consider our lives before us. Forgive me for this outpouring, but you see it really is tied up with our reasons for doing all this face-lifting. To be concrete, for one thing we have decided to pass up the tennis court in favor of the swimming pool. It will cost more, but it also appeals to us more. George claims his legs are much better under water than on a tennis court at his age, and when I suggested my figure was in similar case, he grinned but did not deny it. Really, though, a swim after work would be so much better for George than two or three high-pressure sets of tennis, and we know it. We both like to swim, and for a maximum of twenty years, when we'll be growing no younger every minute, a swimming pool promises somehow a great deal more satisfaction than a tennis court. We've not forgotten the children, but in a sense they've forgotten us now. Don't misunderstand that for a moment. But you see it really is true, where things like sports and social doings and general amusements are concerned. The young are gregarious, and the middle-aged, except the unhappy and dissatisfied, are not. . . .

Perhaps I shouldn't say all this, especially since you seem to understand our point of view anyway. Your plans give us, so beautifully, things we want and will enjoy more and more—informality but order and peace—broad vistas and intimate places for puttering—a few things we treasure for sentimental reasons, mostly, like the orchard George laid out when I was in the hospital having Jane, kept as a sort of setting for our new flower garden—the silly little bridge down by the old willow. . . .

May 2. . . . So far as we are concerned, work can start next week, and your schedule of operations suggests no difficulty—except maybe for the workmen. Our architects—our McGauthier as George still insists on calling them, after all these years—have designed sweet iron trellises and a swooping copper roof for the porch in the library corner, but that will be all finished before your people get around that way. Otherwise dates and such won't affect our living habits much—unless you count the fun we'll have watching things take shape. . . .

I see your point about not listing actual planting materials, since almost everything will have to wait till September before it can be put in the ground. . . . It does look as if nothing much could be done with annuals until next spring. As a matter of fact, I'm just as glad—it will be ever so much wiser to see the way the foundation planting and the perennials look before doing anything with the rest. At least it will help me to visualize what I want. . . . And of course there is the cutting garden to be played with this year, which means many annuals.

I know I shall want to experiment—and I shall make a lot of mistakes, too. But that, if I have (*Continued on page* 63)

The Care and Feeding of Architects

An insight into their ways that will make it easy for you to keep things going smoothly



"Put your cards on the table, even if they are old envelopes"

ARCHITECTS have very definite and very valuable services to render would-be home builders. In the past and in the present there has been much misunderstanding both of architects and of what they do. As a result there has been and is much misunderstanding about the architect's fee, what it represents in value received by the client and what it is actually worth to him in his building enterprise.

Basically, the architect's complete service to his client falls into three divisions: 1. Analysis of the individual problem and the working out of preliminary drawings which indicate that the house the client wants can be built for about what the client can pay. 2. Making finished working drawings, preparing specifications, getting bids from contractors for the actual building. 3. Supervising construction, checking progress and quality of the work, approving scheduled payments which the client must pay to the contractor or sub-contractors according to agreement, until the final payments have been made.

Whether the architect can supply anything less than this complete service and still make it worth the client's while to hire him—and whether the architect can supply anything less and still make enough money to cover his expenses—is by no means clear to either the architect or the layman. Various experiments are being tried, various solutions suggested by way of giving limited architectural service to individual clients to the greater economic advantage of both. With these we have no immediate concern.



"Confirm it all by letter, covering all basic points at issue at the time"

We are concerned with what seems to be a fact: that the architect rendering complete service, from beginning to end, can give the owner a better house for the same or less total outlay than would otherwise be the case. HOUSE BEAUTIFUL has always recommended to its readers the full employment of a good architect in the building of any home. Right now we are recommending to our readers a more thorough understanding of architects and their work, and what this involves in the way of mutual obligation.

While there is no set fee for residential work, most architects charge between 6 and 12 percent of the total cost of building the house concerned. But before the house has been built and paid for and a total cost thus arrived at, there may be many hitches and disagreements. The house may never get beyond the rough-plan stage. Bids may have been received which were so high that the project could go no further. There may have been, in the course of construction, few or many changes which not only required additional working drawings and supervision from the architect but which considerably changed the final cost of the house as compared with the contract figure. Few owners quarrel with the architect's fee after the house is done and their pleasure in it assured. Few owners escape at least hard feelings if for some reason the house has not been completed. They hate to pay for dead horses—or for a horse not born at all.

Therefore recognize at the outset that the moment you first talk with your architect, he begins rendering service which is worth money. You may break diplomatic relations with him when you wish, but he is entitled to be paid for his work up to that time. The big question is: how much?

Understand in the beginning what he will do for you and you will have no trouble about your obligations to him at any time. The consensus among architects themselves, as expressed in resolutions adopted by the American Institute of Architects, is summed up as follows:

On completion of preliminary studies and drawings, 20 percent of the total fee is due (the fee for this purpose based on a reasonable estimated cost of the house as it is then visualized by architect and client).

On completion of specifications and general working drawings, exclusive of such special details as may be required during construction, 40 percent more (60 percent in all) is due. The same estimate basis is used unless bids have been received, in which case the lowest bona fide bid shall be used as a basis.

On completion of the house, and on approval of final payment for the work, the remaining 40 percent of the whole fee—based, of course, on the actual cost of the house—is payable to the architect.

Fundamentally, this covers the subject. If you understand this in the beginning, and your architect knows you do, there will be no recriminations which cannot be resolved. Obviously the dates on which you pay the architect stated portions of his fee are a matter for individual agreement. But see to it that such an agreement exists. And get it down in writing.

The preceding sentence is underlined for a very good reason. More trouble has been caused between architects and their clients by misunderstandings than by anything else. It is easy and pleasant to establish definite relations with your architect on a friendly basis, and greater satisfaction all around may well result. But don't forget (as your architect may, good fellow that he

(*Continued on page* 61)



"Let him give the orders . . . then pay for the work when he has certified it . . ."

THE GREAT AMERICAN BATHROOM

THE bathroom is triumphantly an American institution. To our commercial designers, our purveyors of glass and tile, fixtures, linoleum and accessories, goes the palm for bringing it to its present state. So perfect is it, and so simple, that such fantasy as you may see fit to introduce into it you must introduce via color. A hesitant indulgence in lavender or green is not brash enough. You should mix your colors with zest, and you will find on the following pages an indication of the really exciting colors which are available. These are but two schemes. When you have supplied yourself with all the samples available, you can sail in and devise a hundred others. The great criterion, in the end, is that everything shall shine like the sun, be clean, simple, tailored.

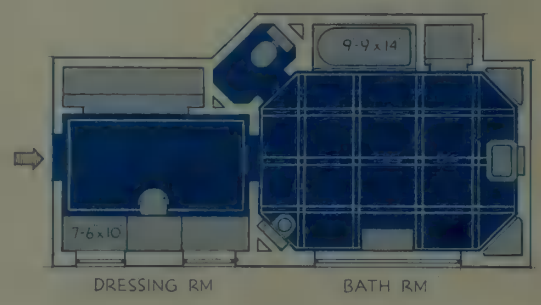
For the greater comfort of the bathroom, let us suggest several points which, though obvious, are sometimes forgotten: That there is no more logical place to keep your bathroom linens to hand than in the bathroom itself. And since towels are so brilliantly designed these days, you will gain a further color note for the room by putting them back of glass panels where they can be seen. That adequate light is a *sine qua non* for shaving and other operations. That, therefore, the whole room should be suffused with a light that does not blind but is as honest as and more reliable than the sun. That the best way to achieve it is to set bulbs back of strips or panels of an interesting new glass over the tub, around the washstand mirror and any place else you can manage. That a warm bathroom is a comfortable bathroom and it's good to have a supplementary heater for chill spring and fall mornings, built right into the wall. There is no greater joy than to go from a cold bedroom into a warm bathroom. That it is courteous and convenient to have one medicine cabinet stocked for guests, one for family use. It's grand to have a hideaway, besides, for very personal effects. That an electric clock over the shaving mirror will save a commuting male from nervous breakdown. That you need plenty of electric outlets for the electric curling iron, razor and the rest. That the splash screen alongside your tub is a thing of beauty and of great flattery if it is made of peach-colored glass, casting a heavenly sunburn glow all over your skin. That an innovation is a supplementary washstand (as shown on the plan of the bathroom on the next page) for tooth-brushing. Just like the ones on Pullmans. That no wall surface is more beautiful nor easier to keep spotless than rich or subtle structural glass. That you can't get too much mirror on every wall, at every angle, so that you are faced inevitably with the truth, the whole truth and nothing but the truth. That the bathroom, thus equipped, is the best place for make-up, because of the light facilities and since spilled powder is no tragedy on a linoleum or tiled floor. That the dressing table with lace petticoats and taffeta bowknots is for last-minute touches and the fun of it, but that serious groundwork is better accomplished in the bathroom, so a dressing table there is in order. That, God bless the British, it's a great convenience to partition off the toilet from the rest of the room.

What was luxury for a Roman emperor is simple necessity for a modern American private citizen, such are the wonders of the modern bath.

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Bathrooms

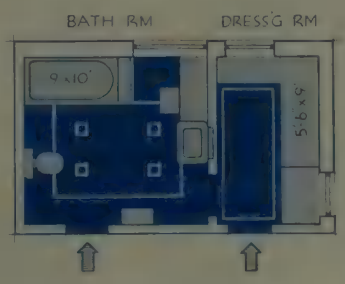




OCTAGON. The walls are Vitrolite in the brand new colors, Cadet and Princess. Light streams softly through double Louvrex glass panels. Plumbing fixtures are a rich giddy red, Rouge, by Kohler of Kohler. Towels are Martex Splendor, shower curtains Kleinert Silver Glow in the suède-like fabric called Fleecenap. The medicine cabinet is by the Miami Division of the Philip Carey Co. Linoleum is inlaid in a plaid. The grating below the linen cupboard conceals a heater. Samples of the elements which go to make this ship-shape picture are assembled at the left. Everything is as clean as a whistle, surfaces shining bright. The charm of the room lies in its unabashed use of colors, everywhere glowingly lighted, and the nice octagonal shape.

HOUSE BEAUTIFUL'S
COLOR CHART NO. 10





It's as efficient as a laboratory, as becoming as a boudoir. The Vitrolite is Sun Tan, the shower screen is peach blossom, and between them your skin cannot help reflecting radiant tones. The Kohler of Kohler fixtures are Autumn Brown, the linoleum floor is brown inlaid with white. Kleinert's Illusion shower curtain is called Swedish Modern, Martex' towel is Cavalcade. The Miami Division of Philip Carey made the medicine cabinet. Above it is an electric clock, first aid to anyone with an old-fashioned time sense. The counter alongside the wash stand is the perfect dressing table, right height, right light, right everything. The Vitrolite walls in both bathrooms, the Louvrex panels, mirrors and the glass screen are by Libbey-Owens-Ford.

Colonial

Flower prints, banded narrowly with maple, frame a window, conceal lights reflected by a white bamboo blind. The mirror is adjustable, the table in reality a desk.



Federal

A chest mirror, with a drawer for trinkets, set on a table all over chintz, the top protected by a sheet of glass. The bench is covered in the same color as the table edging



IMPROVISED FOR A PRETTY LADY

Victorian

Shells full of artificial flowers loop up a tasseled drapery. Sentimental trophies, a glove, a feather, a program, in a shallow glass case top a table swathed in pink satin, white lace, amethyst knots. The papier mâché chair is a shiny black, with an amethyst seat.





Baroque

A marble-topped console table is hooked onto three of the five panels of a mirrored screen, set in the downstairs dressing room. The chair seat is covered with stripes, black and white.



Modern

with reservations in the form of a ribbon etched on mirr a gray Victorian pouf. Around the mirror, frosted glass; b of the glass, lights. For bedroom, bath, guest dressing ro

Summer Fare



BY MARY GROSVENOR ELLSWORTH

A terra cotta rooster presides over luncheon for two, served al fresco. The table and chairs of rattan are by Heywood Wakefield. Everything on the table is from Pitt Petri: bamboo mats, bamboo plates and covered casseroles, brown linen napkins and brown-handled cutlery, crystal glasses and a burl wood leaf plate. Scene in the garden of Mr. Charles H. G. Thompson, New York decorator

HOT weather appetite is poles away from cold. All the hot, rich, savory dishes that moistened your mouth h desire in February are out. You still want definite flavors, inite textures, but they are different. A truffled egg in a hly seasoned aspic, crisp perfect lettuce with a brisk dress-, the refreshing delicacy of fruit. Summer food can't be ipid, it must tempt and coax, but since nobody wants to nd perfect days in its preparation, it must be simple to k and to serve.

That's a challenge. Of course, in this day and age, nobody is y enough to live entirely on cold food—it simply doesn't do carnivora. So you'll juggle your menus to include one hot h at any given meal, even if it turns out to be quarts and arts of hot tea. For the rest, you'll work up a repertory of nple, attractive cold dishes to serve noon or night, in and t of doors.

Soups do nicely as hot dishes, but they do equally well as ld. By that I don't mean the jellied madrilene that bids fair become our national summer soup. It's nice in its place, t along toward August it palls. There are other cold soups ually delicious and less usual. Try a sharp tomato essence, t jellied but very chill, with a slice of lemon floating in it. am broth, chilled with a wisp of cress for eye appeal. Cold sence of celery. Mushroom broth. These are already on the arket, require no tedious hours of preparation and jack up ur appetite with the first whiff. If you'd rather have borsch vichissoise, you'll have to work proportionately harder, but r special occasions they are worth it. And you'll undoubtedly d others you like, too, experimenting on the premise that ld soups must have a decided flavor and be free from fat less it is introduced as cream.

Then there is the entire range of cold hors d'oeuvres. Some these are labors of love, to be undertaken only when you e goaded by ambition into sheer creative frenzy. But some them are simply a matter of turning the key on the can. One untry hostess whose hospitality is flexible to the point of agic makes a specialty of these. Come spring, a shelf in e pantry is given over to a standing supply of the makings. rs and jars of olives, from the little bitter pointed Spanish es to the great black beauties from California. Tins of nchovies, herring, sprats, boned and skinless sardines. Potted eeses all ready to spread on the celery. Hearts of artichoke oil, pickled onions, pâté, various kinds of roes, smoked lmon, canned pimientos, dried mushrooms. The possibilities re practically endless and with these for a starting point and





In a sunny corner of the terrace, green wrought iron f niture woven with natural colored wicker is set. W. a J. Sloane. On the table are natural colored linen m blazoned with tulips. Mosse. On these, in turn, are wh pottery plates and yellow soup bowls with little lids to ke the soup piping. These and a tulip centerpiece are fr Ovington's. The glasses are green and come from Ha macher Schlemmer. To take a single flower and set yo table with it is to become a very part of the garde As a last gesture, put petals in the finger bowls and p a new-cut knot of posies under your chin as you go o

the easily added fresh things like cucumbers, celery root, tomatoes, hard-boiled eggs, potato salad, celery, onions and green peppers, you can serve anywhere from two to twenty at the drop of a hat. Slices of French bread, curls of sweet butter, a thumping omelet and some fruit—and there you have a lunch, an informal supper for a horde. Men love this kind of food, something which can't be said for anything involving those marshmallow, whipped cream and maraschino combinations.

Almost any number of combinations may be made from a list like this. The vegetables can be sliced, together or separately, and marinated in a sharp French dressing. Some, such as tomatoes, onions, peppers, pimientos, hard-boiled eggs, cucumbers, can be stuffed with some of the others, groups can be combined with mayonnaise in one of those Swedish salad affairs. Or if you want a focal point round which to arrang the others, you might try something like

FINNISH FRY

I call it that because I couldn't possibly say or even spel its correct name. It was taught me by a lady whose dessert were seldom eaten. Everyone had filled up on hors d'oeuvres Hard-boil four eggs, and that means really hard—you know, ten-minute egg. Plunge them in cold water, let them get com pletely cold, shell and chop them very fine. Skin, bone an fillet a can of anchovies, all told about fifteen, and chop then too, separately. Also a couple of branches of parsley, and medium-sized Bermuda onion. Mix all these gently with a fork adding a smitch of cayenne as you (*Continued on page* 59)



Here is rattan furniture, the table topped with glass, the chairs decked with striped cushions, from the Grand Central Wicker Shop. The plates are green pottery with brown and yellow soup bowls. Mats are raffia, the water jug and the peasant girl and boy are bright pottery. The pottery jug will keep water cool for hours, a trick which all peasants in all hot countries seem always to have known. These accessories come from B. Altman and the green glass stemware used is from Hammacher Schlemmer. It all looks like the heart of the country, and was designed to. Actually the photograph was made on a terrace of the Hotel Lombardy



FOUR PHOTOGRAPHS BY EMELIE DANIELSON

The bird in the cage is a flower. The cage is from Macy. The wrought iron furniture is Salterini's, from Carole Stupell. Hurricane chimneys, Hammacher Schlemmer. Evening candles, Evelyn Read. The white linen mats with green ferns come from Mosse. Celadon plates and lotos bowls, the cutlery and glasses with garden flowers on them are from Pitt Petri. All as cool and fresh as a bowl of salad



MIDSUMMER PUNCTILIO

THAT, as the warm weather closes in, your table shall not become a continual picnic in gingham and pottery, give a formal dinner. Use silver, chaste and handsome, crystal, cool and classic, damask, ornate as the jets d'eau of Versailles. Enliven it all with a welter of garden flowers. At the right is such a table, set with Watson Silversmiths' Juliana sterling flatware and service plate, a design dedicated by virtue of its nature and its name to a princess. The white rayon damask with its fine flourishes is from the Grande Maison de Blanc, the crystal goblets and swans from Ovington's. A crystal bowl is Pitt Petri's; crystal candlesticks are Alfred Orlik's.

On this page the lovely lines of the Juliana tea set are seen against the shadow of a lace tablecloth of superb workmanship, made by the Grande Maison de Blanc.



EMELIE DANIELSON



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LAWN GAMES

YOU don't like games (for the sake of argument). You aren't good them and you would rather take a walk or garden or read a boo or go fishing. So your lawn grows pleasantly, unmarred by chalk or tape and you cultivate a slightly superior frame of mind on the subject. Until th week-end guest. He staggers out of the train carrying a heavy coffin-shape wooden box and there is on his face a smile of such complacency that eve the fact that there's a croquet set inside seems insufficient reason for you t spoil it. That very afternoon you seek out your smoothest, finest stretch o lawn. You hammer striped posts into the virgin turf. You measure with ma lets and put up hoops which you know very well you will trip over whe you come out for your before-bed walk. You play a round as the sun goe down, with a trayful of drinks on the sidelines and a madly partisan galler The horrid thing is that you like it. You think, "This isn't half bad and it doe seem to keep the week-end guest happy, so why shouldn't I, just to plea him?" That, my friend, is not only the beginning, it is the end. And once yo make a neat shot, you are delivered over, lock, stock and barrel. Not just i the matter of croquet. You've changed camps. You're a game player. Yo have discovered at the same time that you may not be very good, but th everybody else is about as mediocre as you are and not deterred by it i the least.

When you've gone under for the third time and are even boasting abou your passion for games, you'd better begin to be systematic. One game wi not be enough. What you do is to send for the catalogue of a great sportin goods house and begin reading up. There are dozens of lawn games. Fro the practical standpoint, they differ one from the other most in the area they require. The second step is to survey the available terrain, whether it b lordly acres or a pocket handkerchief of grass or a city terrace, and see what' going to fit into the space you've got. In the minute class go darts (nices played out of doors but so little in its requirements that it can even be playe in a room). Darts is an old game and a good one, calls for skill and intro duces an element of gambling which is salutary against boredom. Horse shoe needs length (40′) but no breadth to speak of. Deck tennis calls for an oblon 20′ for doubles, 15′ for singles by 40′, and derivatives, such as Semi-te and Miniten, take up practically no room. Quoits is also a small game an there is a vast number of similar games, such as chute ball, which are playe in a strictly minimum area. Archery butts need an alley which can range i length from the 100 yards necessary for the men's York rounds to the 50-yar length of the ladies' Columbia rounds. Don't forget that there's nothing mor ornamental than an archery butt on a lawn. Bowls calls for a length of 100′ a width of 19′. Le Boccie, which is an Italian version of bowls, is played o a field 62′ by 18′. Croquet lawns vary, but the standard American one meas ures 71′ by 28′. Paddle tennis is 39′ by 18′. Badminton courts are 44′ long 17′ wide for singles and 20′ for doubles. If you have an estate, there is, o course, no limit to what you can do with and on it, up to tennis courts 130 by 66′, hand trap sets, skeet and golf courses. Don't forget that your gol course need not be eighteen holes long, or even nine, for you to get some gooc practice. It may even comprise simply a clock golf circle. But before you ge into it, discuss upkeep with a gardener, because if the turf is less than perfect, you will get very little good of it. This does not apply to such a marked degree to the other games here. But do remember that if you have a good sturdy bit of lawn which serves your purpose well, it is fatal to play too soon after a rain. This may put your field out of commission, for weeks at best, fo the season at worst.

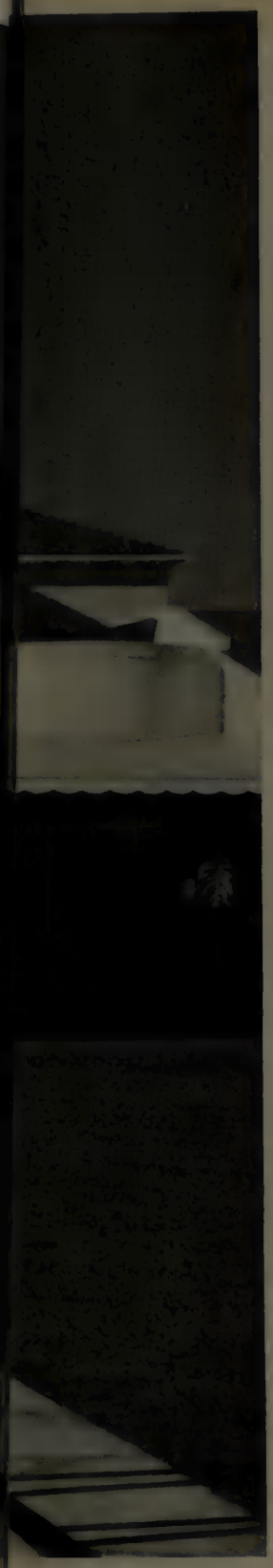
The picture on the opposite page is a game player's dream of a holiday with measurements appended, so that you can hurry out now and measure off the arenas where you will exhibit your prowess on summer afternoons.


10 ft
10 ft
39 ft
21 ft
7 ft
7 ft 6"
36 ft
14 ft
100 ft
10 ft
10 ft
13 ft
16 ft



REFLECTED MODERN

THOSE who are fond of fanciful nomenclature might call screen ar radio actor Joe Penner's new California house modified modern. A tually it is ■ house singularly free from either dogma or cliché, modern otherwise. Leland F. Fuller and Rollin Pierson, architect and designer, hav looked to both the past and the present for inspiration. They have reco ciled a pitched roof with free fenestration, an informal plan with forma details. On one wall of the house, overlooking the pool on the garden sid they have combined a Georgian bow window with modern projecting corne bays. The result is not only exceedingly agreeable but it is also a lesson i the affinity between objects of good design regardless of period. Mr. Penne has been equally fortunate in his decorator, Paul T. Frankl, who ha worked hand-in-hand with his colleagues to make the structural and interio design an integrated whole. A pioneer in the modern movement both her and abroad, Mr. Frankl has always been celebrated for his original use color and materials. The forms of Mr. Frankl's modern furniture, a comfortable as it is suave, are in the spirit of the architectural settin



rowns, from the very dark of the broadloom on
he floor to beige for the bedspread, dominate
he color scheme of Mr. Penner's bedroom in his
everly Hills home. For sole contrast, the ceiling
terra cotta red. The bed, with built-in head-
oard and lamp tables, is of cork in blended tones

he bar is a continuation of the solarium, which
ou see beneath the awning in the large picture
pposite. The aqua wall behind the semi-circular
oven-wood bar is amusingly decorated—with
noon. The floor is cream bordered linoleum

One of the pleasant links between architecture
nd decoration is the curved sofa in coppery
omespun which repeats the window arc. The
draperies at the window are of the same material
s the sofa. By wedge-shaped flanking tables are
win reading lamps with adjustable brackets



THE MASTER BEDROOM



THE MOONLIT BAR

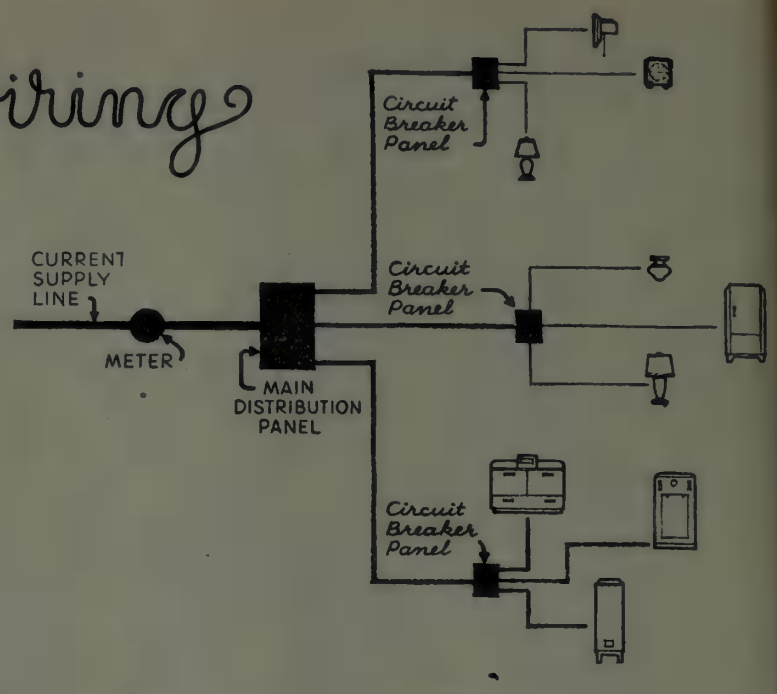


STUART O'BRIEN

THE GAME ROOM

The Question of Wiring

Upon these answers depends the efficient and economical use of today's electricity



Q. What I want is plenty of outlets in my new home. How can I make sure I'll get them?

A. Don't put the cart before the horse. Certainly you want enough outlets—many more, in all probability, than you had in your old house. But they will do you little good unless the wiring and the whole current distribution system behind them are adequate to serve them. Too many people demand outlets and more outlets. And too few consider what allows the many outlets to function at full voltage or pressure, without waste and without overloads. You must have enough of the right kind of wiring.

Q. You mean the contractor should put in enough wiring so the outlets can be easily connected as need for them increases?

A. Yes and no—but mostly no. It is not so much a question of enough wiring as of the right kind of wiring governed by good distribution principles so that you will have an adequate system, in its entirety.

Q. But isn't it more economical to plan for reasonable adequacy now and add more circuits or outlets when I need them, say ten years or more hence?

A. Almost surely no. That does not mean that you will not want to add to the system later, anyway. But with the conventional hit-or-miss wiring methods (basically designed to give you light and little else) your wiring would be on its way to obsolescence at the start, and later additions would be unsatisfactory and uneconomical. Whereas with the modern system of main distribution lines and sub-distribution centers you not only insure a well balanced and efficient system at the outset but make any later extensions easy and logical.

Consider the simple diagram (top of page). Here in an elementary way is illustrated the modern principle of distributing electricity through your house. The power comes in from the street, through the meter, to a main distribution panel. From this point it is carried direct to sub-distribution units (circuit breaker panels). It is to these that you go when a fuse blows or a circuit opens when there has been a short circuit or overload somewhere along the line. All main power lines are of a size to carry the combined loads of any and all sub-lines or sub-circuits which they serve. Furthermore, the lines from the main distribution unit to the sub-units are large enough to handle any probable future demands made by final circuits added to the sub-unit. As a corollary, any additions in the way of outlets or fixtures originate at one of the sub-units. They need not be carried here, there and everywhere through the house to reach a distribution center which perhaps could not carry the new load anyway.

Q. Admitting the simplicity and logic of the modern methods, what sizes of wires should I have?

A. The question will take care of itself provided you insist that your architect give you an adequate system and a reliable contractor installs it. But even though you need not know anything about specific wire sizes, you should know this: Too small or too long a wire will cause voltage drop. And this voltage drop causes a two-fold loss to your pocketbook. For if you lose voltage between meter and percolator, for example, you pay for more power at the meter than you will receive at the percolator. Obviously, with this sub-par power your percolator will have to work longer to get your coffee brewed. Hence the double loss: first in reduced power at the outlet or appliance; second, in overtime necessary to do a given job. In some cases, a particular appliance may be really unable to function even by working overtime. In the case of lights, bulbs will lose brilliance, will flicker when loads are varied on the already overworked line.

In short, what you should insist on getting is a wiring system which will deliver all the current you need, get and pay for, at the proper pressure (voltage), as required throughout the house.

Q. I see now the losses involved in inadequate wiring. But isn't it uneconomical to install a wiring system that will take care of greater requirements than are likely to be demanded of it at any one time?

A. No—and again no. First, because the savings in the amount and installation cost of wire with the good system will offset the increased cost of larger wires, extra sub-distribution units and the like. The actual cost might well be virtually the same in both cases. However, with adequate wiring there will be no loss through higher meter readings and higher light bills. For the second no: today's demands may not be tomorrow's. Remember, the useful applications of electricity in the home are increasing by leaps and bounds. There are many logical developments which really await better wiring systems to make them applicable. We are just scratching the surface of the home lighting problem, for example. And who shall say what new appliances are just around the corner?

Q. What about the matter of safety—with all these high-power wires and circuits?

A. Don't worry about safety. Manufacturers today make safe wires, cables, switches, outlets and appliances. Building codes and underwriters' requirements assure you of safety from fire in hidden places. Adequate modern wiring goes far beyond mere safety. And, of course, all circuit (*Continued on page* 53)



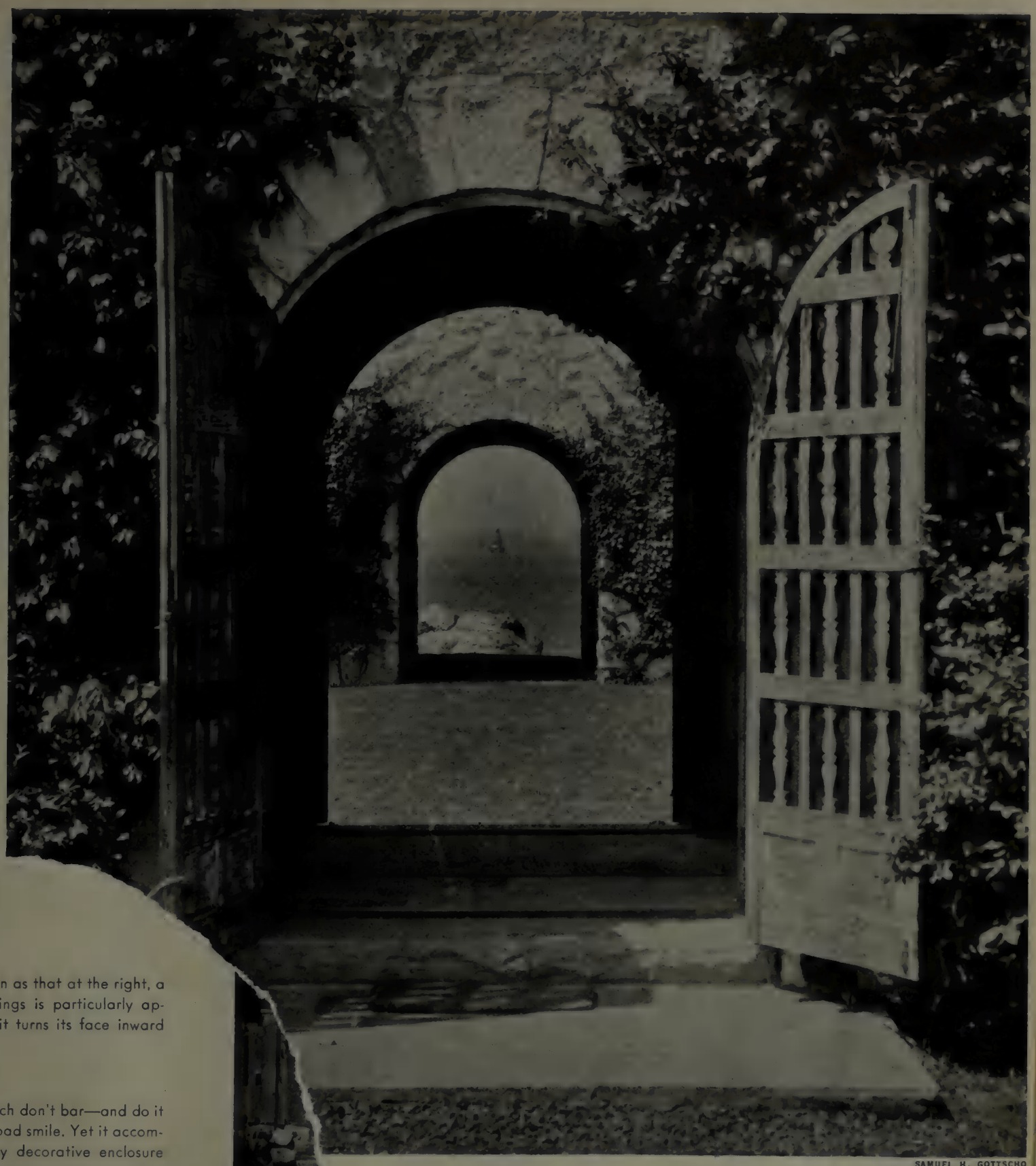
For such a dooryard garden as that at the right, a fence of simple, even palings is particularly appropriate. And note that it turns its face inward

Another of the barriers which don't bar—and do it with the equivalent of a broad smile. Yet it accomplished its purpose of very decorative enclosure



, LANDSCAPE ARCHITECT

HARRY G. HEALY



SAMUEL H. GOTTSCHO

Gates like wheels, have their origin in remotest antiquity. They are, though, probably even older than wheels, for it is reasonable to suppose on the basis of the written evidence that there was a gate in the garden of Eden. Otherwise there would have been little point in exiling Adam and Eve. But gates nowadays are less formidable in effect, more polite in their implications than they were in darker ages. They may, like the latticed portals above, be massive and formal, yet most of the time they stand open. Again, your gate may be a simple merry-go-round or turnstile, accepting anyone's push. At entrances, gates may discourage, or actually bar, the uninvited. But where homes are concerned they are now usually punctuation marks for a garden. It is chiefly such gates that we present on these four pages —and in most cases, too, they welcome rather than challenge.



SAMUEL H. GOTTSCHO

The delicately wrought iron gate in this brick garden wall focuses attention, frames a vista and may serve as well its original protective function



HARRY G. HEALY

This weathered and friendly wooden gate in an old-fashioned dry stone wall doesn't look as if it had ever been closed. It is a most courteous sentinel

Subtlety collaborates with clean simplicity of design to create a fine pattern of light and shade on the gate and fence of square palings at the left



HARRY G. HEALY MARIAN COFFIN, LANDSCAPE ARCHITECT

More door than gate, except touch at the top, it seems d to stand ajar. Or perhaps it'



GEORGE H. [illegible] ANDA

...ried on the already overworked

...should insist on getting is a wiring system ... all the current you need, get and pay for, pressure (voltage), as required throughout the

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GEORGE H. VAN ANDA

ate is virtually a continuation of the
its diaper lattice pattern. Emphasis is
the arched top with the horizontal bars



GEORGE H. VAN ANDA

This solid-board example stems, perhaps, from the Dutch door—only with the top part perpetually open. Climbing roses accent the simple arch above



MARIAN COFFIN, LANDSCAPE ARCHITECT HARRY G. HEALY

While the grille in this brick wall undoubtedly means business as a guardian, its graceful design and its open construction make it ornamental and friendly

For such a dooryard garden as that at the right, a fence of simple, even palings is particularly appropriate. And note that it turns its face inward

Another of the barriers which don't bar—and do it with the equivalent of a broad smile. Yet it accomplished its purpose of very decorative enclosure



MAN, LANDSCAPE ARCHITECT HARRY G. HEALY



GEORGE H. VAN ANDA



HARRY G. HEALY

ELLEN SHIPMAN, LANDSCAPE ARCHITECT



SAMUEL H. GOTTSCHO

Above, the iron gate itself seems to be incidental to the square stone-capped pillars which actually focus the view across the turf and the simple fountain. Incidental—but in a very effective way



There is a restraint and a dignity about the paneled and latticed door in the large photograph at left which is wholly attributable to fine design. If inspiration is needed, the setting gives it



SAMUEL H. GOTTSCHO

Much the same purpose—that of focusing a vista beyond—is served by the iron gate unfolding the walk, above, by the arborvitae



GEORGE H. VAN ANDA

It is a pity that cast iron seems to have lost favor in recent years, especially when a fine piece of craftsmanship like this is seen



GEORGE H. VAN ANDA

For a solid screen which will yet offer an agreeable garden background, woven saplings serve well. The gate itself is inconspicuous

House Beautiful's

PRACTICAL GARDENER



LESLIE GILL

FIRST IN THE HOUSE BEAUTIFUL SERIES OF MONTHLY FLOWER ARRANGEMENTS

IT IS with no little sense of pride that we announce and inaugurate in this issue a new feature, which you see above. The interest in flower arrangements and the principles which underlie them has been mounting steadily in this country over the past ten years, as evidenced by the enthusiasm classes in arrangement arouse in garden club members and the public. The arrangements shown at the 1938 International Flower Show were sensitively conceived, beautifully executed and thoroughly inspiring to all women who are interested in beautifying their homes. A distinguished and successful

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Burlingame, Cal.

exhibitor since 1933, Mrs. Stephen C. Reynolds, Jr., is now affiliated with HOUSE BEAUTIFUL and will make a flower arrangement each month which will be shown in a full-page photograph and analyzed in some detail. Mrs. Reynolds is entirely conversant with the traditions and basic composition laws of flower arrangement. It is, then, a great honor for us to give you the first of her monthly arrangements. The flowers chosen will be of a general type available in the month when they are shown, either in your own gardens or, in the winter months, at florists'. The arrangements will not be extravagant nor show pieces. They will be adaptable to certain fixed spaces, to foyer tables, desks, mantels, dining rooms, dressing tables, etc., in rooms of average size. They are not designed for millionaires. They are designed for all of us. The containers chosen are, by the same token, selected for their general shape, as ones which you can presumably approximate from your own stock. If you have nothing of the type, you probably would do well to add it to your collection.

The July arrangement has distinction in the very fact that it uses nothing but Iris and their foliage. Simplicity and restraint are the keynote, and the resulting effect is pleasing to the eye and not distracting, a suitable arrangement for a cool, quiet living room where the flowers fit directly into their surroundings. These particular flowers are Abelard, an intermediate Iris, and were contributed by Robert Wayman from his outstanding collection for this picture. A similar arrangement could also be made very easily with a later-blooming Iris or Gladiolus.

One of the most important factors in successful flower arrangement is the massing of stems. They should converge at one point, not always visible, but always clearly indicated. It is well shown here as the container does not hide the base of the arrangement. The stems are thrust into one of those excellent holders which looks rather like a coarse brush and anchors flowers securely. The holder is then masked with pieces of volcanic rock. The flowers are placed at one side of the container and balance is achieved by the thick leaf at the left and the expanse of water. Had the arrangement been fuller, it would have been placed farther to the right, and balance maintained. The use of water as a part of the arrangement gives a cool effect for warm summer days, and the use of buds is not only practical but gives variety in form.

The container with its stand, flower holder and the volcanic rock are from Yamanaka. The table is from Wood and Hogan.











SUREST way to relieve summer evenings of the insect annoyance is to acquire one of these electrical devices which attract and destroy the buzzing marauders. You read by their light in comfort, for suspended on a porch or terrace they serve as an irresistible lure; some of the larger ones are useful in protecting trees or valuable shrubs. Just above is the Warner Electric Company's Insectacutor, which works day or night. By day small portions of a bait furnished by the company are placed in the bottom of the tray to attract the insects. At night the light is their lure. Electrocutes flies and mosquitoes, as well as other insects. A.C. only. Top, left, is one of the several models of Electracide. These range from the Junior Verandalite for the smaller insect problems to the Multiple Mercury Baffle type for heavy duty in garden or orchard. Separate standards, brackets or canopy and chain ceiling installations may be secured. A.C. only. Left, below, is the Mosquito Death Ray Lantern, operating on A.C. or D.C., and constructed to be screwed into a standard light socket. Right, above, is the ceiling type of Rittenhouse Death Ray, also obtainable in a pendant model. A.C. only. In addition to the lamps, Electracide also makes a screen for doors or windows which electrocutes flies instantly. These are made to order in special sizes, or adjustable screens are available which can be made to suit various widths. None of these electrocutors is harmful to humans or animals but is death to insects which come near the charged wires. At the bottom, right, is a Japanese Beetle Trap, which operates in the daytime. Sweet-smelling geraniol, released from a container in the trap, attracts these insects which fly against the white baffles and then fall into the mason jar screwed to the bottom of the trap. Beetles are attracted from as far away as 500 yards when atmospheric conditions are right.

WHAT *WILL* GROW

BY MRS. JAY CLARK, JR.



MAN in his inventions pretends to fool Nature, although in the long run she usually plays the winning card. One inexorable axiom of hers which has never been circumvented is that to grow flowers you must have sun. Plants as such, good; foliage that is attractive, yes; form, quite feasible; charm and desirability, without doubt—these may all be brought into dusky garden spots. But to grow there any appreciable amount of bloom, no. And sleepless nights of the most brilliant horticulturists cannot change that decree.

During the course of the year I receive numberless questions, all of the same tenor: "What can I put in the shady section of my garden that will produce flowers the season through?" The answer must be short to the point of curtness: Nothing. Then, fearing that the bare truth is unpalatable, I try to qualify the statement. If a garden *must* mean flowers to its possessor, and contentment is impossible without them, frankly I do not know the answer. But if desires may be tempered to what is possible, results of great satisfaction are to be evolved.

By shade, I do not mean locations where shadows fall, or where there exists what is known in gardener's parlance as "high shade" with the tree umbrellas far above the planted areas. Nor do I mean morning and evening obscurity with midday a wealth of light and sun. Shade in these paragraphs refers to unmistakably dark areas, due to irremovable causes: walls of adjacent buildings, the neighbor's trees, your own whose overhanging branches are far too precious to lop off, heavy evergreens grown out of expected proportions—the reasons are numerous.

There are four things for the owner of the shady garden to keep in mind. The understanding that a garden is not primarily a place where color meets color; that the preparation of the earth is more important in shade than in any other locality; that the selection of plants must be made with a wide knowledge of habitats and characteristics; that there exist definite rules for the upkeep of the development. It is a different kind of gardening, but just as fascinating as the better known type, and far more comfortable than ministrations under a blazing sun. There is little use in arguing about the first statement in regard to the summary of what constitutes a garden; the dissenters from the view given possess unshakable opinions, and controversy would be futile. So pass to the second.

Soil Preparation. Where the circulation of light and air is restricted by buildings, the earth will probably be a heavy, hard-packed and perhaps sour mass, but if trees provide the shade, you are dealing with arrant thieves which steal both food and water away from any other growths in the vicinity. In the first instance, aëration and conditioning are the important items; in the second, the provision of so much to eat and drink that all the growing things have their share.

Breaking up a packed soil is best done by thorough and deep digging and turning over. If possible, let the mass stay in that rough state for several days. (When such preparation comes in the fall, winter's action on the upturned clods supplies health for the spring.) To keep the disturbed earth from settling back into solid contentment, incorporate elements which change its texture. Sand, humus, peat moss will do this, used in sufficient amounts to make the mass loamy and light. "Friable" is the technical term, which means easily crumbled or pulverized.

A sandy condition is less often found in the sites under consideration, but when present it must be made into a retentive tilth by humus and peat moss to the same friable degree. In either case if well-rotted manure is available, dig it in! A powdering of lime will do no harm, although recently this substance has created such divided camps among the experts that it is not safe to be dogmatic on the subject. The idea that a dank soil is a sour one has been discarded, and in the minds of many horticulturists no generous applications of lime are advisable until the soil has been analyzed. There are soil kits for the purpose which are adequate for home needs and tell by their charts the degrees of acidity and the means of correction.

This conditioning amounts to setting the table. You are now ready for the food, a complete one containing the basic elements of nitrogen, phosphorus and potash. Whatever is selected should be used with as lavish a hand as the specific directions will allow. Four to five pounds will usually suffice for a 10′ x 10′ plot. One mixture gives as the quantity needed one rounded tablespoonful per square foot of surface area. Only when such a start has been made with thoroughness does the attention turn to the growing materials.

What to Grow. I am not going to pad the lists with doubtful members, but recommend only varieties which are dependable in the degree of shade we are thinking about. Not what *will* do well, but what *has* done well in such a location according to my observation. We begin with the evergreen and shrub classes, as those may be required primarily for enclosure and background. Of the conifers, Japanese Yews are the standbys, especially *Taxus cuspidata*, tall, and *T. canadensis*, medium height. They will endure any amount of neglect, and exist in a fair condition of happiness under most trying environment. There is a theory that Hemlocks, both *Tsuga canadensis* and *T. caroliniana*, are suitable for shade, but I have seen too many defunct specimens carted off to concur in this opinion.

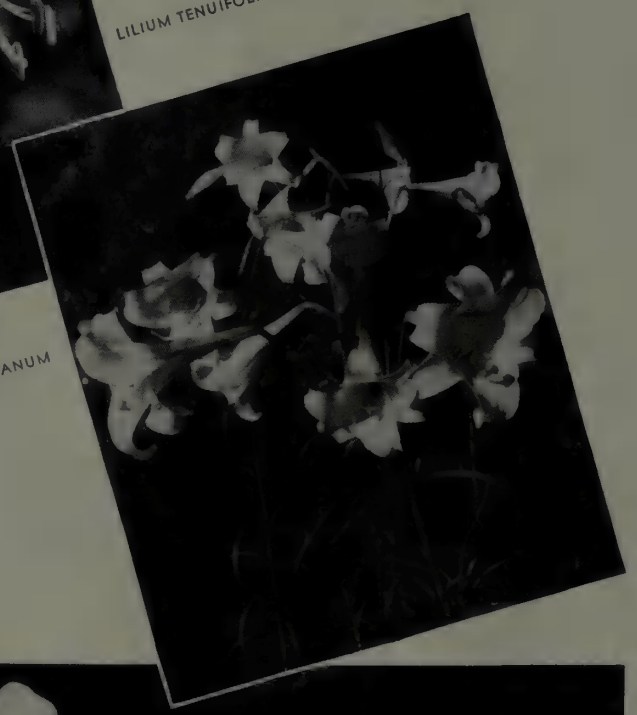
The broad-leaved list is only slightly longer. Azaleas, wherever the evergreen class is hardy, will thrive on a minimum of sunlight. Rhododendrons, Evonymus, *Leucothöe catesbœi* are all that can be counted on. (No lime in the Azalea or Rhododendron areas.) Deciduous shrubs offer more choice. Abundant foliage is about all that can be expected. If blooms come, so much the better, but they cannot be (*Continued on page* 68)



LILIUM JAPONICUM



LILIUM TENUIFOLIUM



LILIUM FORMOSANUM

LILIUM AURATUM



J. HORACE MC FARLAND CO.

PLANT YOUR LILIES in Autumn

BY WILLIAM N. CRAIG

THERE are two seasons when hardy garden Lilies can be planted in America, fall and spring. The former is far and away the best season and it seems rather unfortunate that so many amateurs still persist in doing all their planting in the spring, since many of them naturally become discouraged by the results and think that Lilies should be eliminated from their plantings. It is very true that some varieties like *speciosum*, *henryi*, *tigrinum*, *umbellotum*, *formosanum*, *regale* and a few others will give moderately good results from spring plantings which will lengthen the flowering season in some measure, but for the best results plantings should be done in the fall. No American Lilies and hardly any of European origin will produce more than a very scanty crop of flowers from spring plantings, no matter what catalogues may say to the contrary. A great proportion of Lily bulbs offered in spring have been carried over in cold storage and under the best conditions flowers produced by these bulbs will be in no wise comparable to those secured when bulbs go into the ground in the fall.

Most important of all in Lily culture is excellent drainage. No Lilies will long exist with wet feet. Soil is of less importance; heavy retentive soils are dangerous unless ample drainage is provided. The lighter, more sandy soils usually suit nearly all Lilies. Avoid using all fresh animal manures in preparing soil for Lilies, but old, well-rotted manure is fine, and leaf mold is liked by virtually every Lily. Peat moss makes a good substitute when you do not have the leaf mold; fine bone meal is absolutely safe and can be incorporated in the soil for all varieties. The heavier the soil the more sand can be used to assist in opening and warming it. Put some sand below and above all bulbs planted to insure proper drainage unless the ground is naturally sandy.

In late August, September and October plant *L. candidum*, the Madonna Lily, closely following this with *testaceum*. The first named wants light covering—2″ to 2½″ suffices. Tip the bulbs of *testaceum* at planting time and dust with either lime or sulphur. Early planting of the Madonna Lily is desirable, for this Lily makes a rosette of leaves a few weeks after flowering which (*Continued on page* 70)

THE RULES FOR WALLS AND STEPS

BY H. STUART ORTLOFF

EDITOR'S NOTE: *Gardens are made or marred by the way the walls and steps are planned. Important as proper planting are these bits of construction, which must be made to seem like natural parts of the garden picture. This is the seventh article in a series by an important New York landscape architect.*

GARDENS are built not only of shrubs, flowers, and grass. A great deal of masonry often goes into their making. Such structural elements give sharpness of line, provide a welcome contrast to the billowiness of foliage. This is particularly true in a garden that has any formality or architectural atmosphere. Frequently it may be necessary or desirable to use a masonry wall somewhere in the landscape picture to secure a more adequate screen, to separate the service from the garden area, or it may be needed to retain a grade. Quite often a piece of property that slopes abruptly and is therefore of little use can be made available by filling it up to a level and retaining this new grade with a wall. Occasionally an area in a garden can be brought into prominence if it be raised or lowered, in which case a wall is the most practical means of keeping the soil in place. Such walls would vary from a mere foot or so in height, when the wall really becomes just a line of demarcation, to one many feet high which retains an extensive series of terraces. Where masonry is introduced, however, it should be for a definite reason.

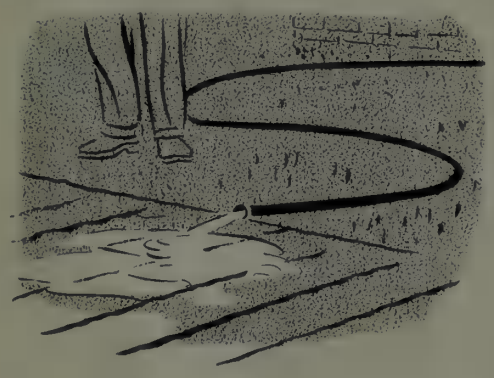
There are four major materials from which walls are made: brick, stone, concrete and tile. All have their particular fitness for certain situations, and all have advantages of construction, availability of material and so on, depending on the locality.

For the most formal effects quarried limestone is best. It may be laid up in blocks of the same size into a wall of (*Continued on page* 57)



The upper drawing shows how steps should be constructed in the garden. A concrete slab supporting the treads is laid on three or four inches of cinder fill. Bricks are used to face the risers, in harmony with the brick wall on each side. . . . The center drawing illustrates the method of laying up a dry wall. Most important is the "batter" or backward slope. Often walls of this sort are planted and make effective, colorful backgrounds at a change in garden levels. . . . The lower picture demonstrates an ingenious means of building near tree roots. The concrete beam permits the roots to travel underneath

THE LOG *of the* PRACTICAL GARDENER



Soaking seed drills with a hose hastens germination. See ¶ 2



A teakettle of boiling water poured on parsley seeds speeds growth. See ¶ 3

1. **Rose theories.** The rosarian of the neighborhood has just been in to sit with me in the cool shade by the pool, and confessed that the sun needed for his pets was not always an asset when the thermometer stood at 90°. But he has notions even about sunshine, and if he is to be judged by his blooms he has a right to any heresies he may utter. He calls the morning sun a nuisance which bleaches and scorches, and the afternoon one white and deadly. The ideal location for Roses is a garden where the sun shines from 10 A.M. to 2 P.M. and after six o'clock at night. Standard time! He maintains Roses like sour soil, so does not use lime; cultivation is better than mulch (perhaps it is, but it is far more work); bushes should be planted close together, so that they shade their own ground, and severe pruning is inadvisable. "Treat them," he snorted, "with the same common sense that you treat a row of cabbages, and you will have good Roses." Then he departed to revel once more in his new climber *Doubloons*, whose yellow blooms were the pride of the moment, while I scribbled down his doctrines in the notebook.

2. **Don't soak seeds.** However much the statements contained in the last paragraph may be sniffed at, there is no denying that a continual change of methods is an excellent means of sustaining interest. Another theory has met a severe shock, and I am trying out the new procedure with some perennial seeds going in this month: Hollyhock, Pansy, Delphinium. It seems that the good old custom of soaking seed to hasten germination is found to be faulty gardening in the light of present day wisdom. It is a wonder that former generations had any gardens at all when their methods were so wanting in modern efficiency! However, the argument in hand sounds reasonable and sensible: soak the seed drill by letting a hose run into it until the ground is thoroughly moist. Wait until the water has been completely absorbed, then plant the seed, the idea being that the moisture penetrates all the area and encourages downward growth of the roots. It is worth a trial, anyway.

3. **Parsley planting.** Everything has been delayed this year owing to illness, so I have just got around to sowing the Parsley in the herb bed. All who have ever gone through the process of waiting for this seed's interminable germination can readily believe that the legend of its going to the Devil and back nine times before it comes is based on more than mere imagination. There is a way to shorten these trips very materially: sow the seed as usual but do not cover. Bring out the tea kettle full of boiling water, and pour this gently on the rows of seeds, then scatter soil very sparsely over the area. In three weeks from now the sprouts will appear, just half the usual time, and will grow like mad if they are not allowed to dry out. I always get a package of parsley seed to use in the kitchen, as a good addition to any cheese it can be easily mixed with, cream or a processed variety. This tip came down from the days of the Emperor Charlemagne.

4. **Second Delphinium blooming.** Controversy is the breath of life to the gardener, the prod that keeps his spirit on the *qui-vive*. One animal of contention —far too large to be called a bone—is the matter of cutting down the first blooming stalks of the Delphinium to induce a second later blooming. Those for it say nothing in the plant's vigor is sacrificed comparable to the pleasure of seeing two crops of the blue spikes; the opponents declare the vitality is reduced in proportion to the amount of leafage removed.

5. **Cutting back Delphinium.** For some time I have followed the advice of one who gives his directions with authority and clearness, Leon H. Leonian, whose small book, "How to Grow Delphiniums," is worn and weary from much usage. In disposing of the flowering I try to follow as closely as possible the words of Mr. Leonian: "First cut out the central flower spike (when its period is on the wane) and allow the laterals to develop. When these have gone by, cut the flower stalks back to a point one foot from the ground. However, plants intended for exhibition the following year should not have their

wer stems removed but should be en-uraged to ripen stems." Not being an hibitor, I am contented with the second op of blooms, which rarely fails to ake its appearance.

Plug the flower stalks. An extra wrinkle of my own which I apply to any owering stalk that is cut down was spoken f briefly in the May Log, Paragraph 22. hat is to cover in some way the end of he stem, especially if there is any opening t the top, to prevent water gathering with ubsequent rot. A little earth will suffice hen the stalk is removed at ground level, ut with Delphinium or Dahlias or Lilies take paraffin, melted, and pour it into nd onto the aperture, thus sealing the nd completely. I have only possible rot n mind, but the other day an enlightened gardener told of Candidum Lily bulbs which had been regularly destroyed in the borders, and which showed plainly on digging that they had been eaten. By one of those miraculous discoveries which are the result only of chance and patience she spied a tiny field mouse *going down the hole in the cut stalk*, which, of course, took him by the shortest route to the succulent bulb morsel. After that all flower stalks were plugged, and the damage stopped.

Luxury shrubs. Having been given a sum of money to spend "on something rash" I indulged a longing to try a few of those shrubs so precious and temperamental that they are only pot-grown. In any case it is too late in the season to do such planting except with this type. I chose three Azaleas: *A. schlippenbachi*, Hazel Dawn and Blushing Bride (dreadful names), a scarlet Firethorn, a coral Cotoneaster, and two others, *C. wilsoni* and *C. divaricata*. These specimens used up the $20, so care had to be taken in setting them in the ground.

Unpotting methods. The roots of some of my precious plants had worked their way through the bottom hole of the pots, and as these were probably the best roots, no attempt was made to pull them back, but the containers were broken to facilitate a painless release. This is always my procedure if there is any reluctance of the potted specimen to leave its harbor of refuge. Far better to sacrifice a ten-cent pot than to injure a six-dollar plant, or even a twenty-cent one. Well-grown potted plants are sure to have the roots badly matted and twisted. Sometimes the mass may be simply disentangled by hand, sometimes it will yield to a gentle bumping on a hard surface, when it can be separated by easy prodding all round with a blunt-pointed stick. But it is to be remembered that any plant put into the ground in a pot-bound state never thrives—it might just as well be thrown away.

Thinning Waterlilies. Waterlilies are never a problem in my garden, as one pool is too shady for them to flower, and the other holds just one whose main duty is to shelter the goldfish from the depredations of the cats. But a neighbor has a large oval pool in full sunshine where the pads grow too rapidly for her taste, for she likes clear water dotted with them, instead of a carpet of green with only a shimmer here and there. In trying to provide an easy method of cutting out unwanted growths, I came upon a satisfactory tool, easy to manipulate. A bamboo fishing pole had the tip cut back far enough to allow for boring a hole less than one quarter inch in diameter, one inch from the end. This end was split with a sharp knife to about three quarters of an inch below the bored hole. A razor blade was inserted in this slot and fastened with a small stove bolt and nut. When this was swished through the water, unwanted leaves were cut and pulled to the edge, and faded blossoms removed. I used it myself on one occasion to "pretty up" my big pool by a raid on the country pond, the long handle making it feasible to reach the pads and Lilies without tumbling into the water.

Bird's nests. From gardening as such, I turned for a day into a purveyor of building materials. Some of the birds which frequent the place have either been very lazy about nest building, or the first house was not a success for some reason known only to themselves. When I saw a robin tugging at a piece of string tied around the Akebia vine, I realized that the usual supplies for their building needs had not been provided early in the season. In order to make nest construction easy, some materials are left around at strategic points: tufts of dried grasses for the robins, tiny twigs and a few feathers from the pillows for the wrens. Narrow strips of cloth in different colors, bits of yarn and pieces of string not over 8″ long are hung on low branches for robins and cedar waxwings. Long strips of anything are a source of danger, for the birds' feet are apt to become entangled in them as they work, and they are fatally imprisoned unless seen and freed. Old grapevine bark they love, and keep my one vine stripped to the point of (*Continued on page* 62)



Melted paraffin poured over cut stems keeps out rot.
See ¶ 6



Break the pot when a plant balks at coming out.
See ¶ 8



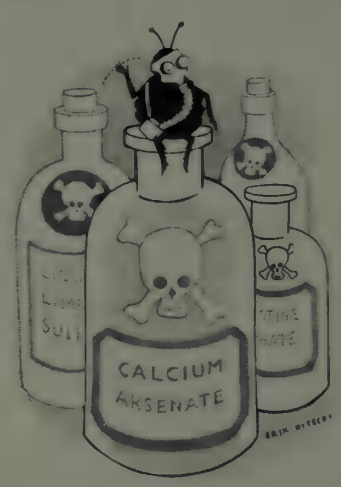
A razor blade fixed to a bamboo pole helps to thin out the Waterlilies.
See ¶ 9

JULY SCRAPBOOK

Poison ingredients. The make-up for the various materials used to combat garden pests is valuable knowledge. Some of the most used are analyzed here. *Lead arsenate* is an acid type of powder employed as a spray for fruit trees or as a stomach poison for insects. *Calcium arsenate* is similar except that calcium replaces lead. For vegetables: *Paris green*, copper and arsenic, a poison bait. *Rotonone dust*, pulverized cubé root and fine clay, a dust non-poisonous to humans and domestic animals. *Liquid lime sulphur*, the result of boiling lime and sulphur flour in water. *Dry lime sulphur*, the same except that the water has been removed. *Wettable sulphur* is a 98.5 percent refined sulphur with 1.5 percent wetting agent. *Copper sulphate* is a copper sulphate containing five molecules of water. *Nicotine sulphate* contains 40 percent nicotine which has been treated with sulphuric acid. *Bordeaux mixture powder* is a Bordeaux mixture from which the water has been removed.

Iris division and planting. All the bearded Iris should be separated every three years, and if new plants are to be obtained they should be put into the ground in July or August. A little fertilizer added now, and a sprinkling of lime later in the season if the soil is acid, benefits this type of Iris. Division is not difficult, for unless the clumps are very old they are readily pulled apart with the fingers. Before resetting, cut the upper half of the foliage away, so there will be less work for the roots to do until they become established. They need well-drained soil and plenty of sunshine, and should be planted close to the surface—never two or three inches under ground, but almost on top of the soil. The Japanese Iris go into the ground this month or next. These dislike lime and may be planted three inches deep in ordinary soil, and four if the earth is light.

Roadside planting. Through the garden clubs a live interest is being developed in roadside planting. Here are some hints for those active in the undertaking: Roadside planting is most lasting if done only on improved highways; expense in providing suitable soil may be avoided if the predominant species of the native trees and shrubs and flowers of the vicinity are used; nursery stock has better root-growth than that obtained from the wild of woodlots and meadows locally; natural growths should be preserved during road construction; bolting is less costly than cavity work to preserve existing trees; fruit and nut trees are not desirable because of property laws that may be in force in the region; evergreens are often stolen. Suggestions for materials which are suitable in localities where they are naturally found include Elderberry, Sumac, wild Roses, Blueberry, Witch-hazel, Shadbush, flowering Dogwood and white Birches. For roadsides approaching towns one may use Lilacs, Forsythia, Weigela, rugosa Roses. An excellent book is "Roadside Development," by J. M. Bennett (The Macmillan Co., New York).



Know the ingredients of garden pest controls

Grasshoppers. Some sections are invaded with these insects at intervals of varying frequencies, and where they are a nuisance they may be taken care of by a poison bran bait such as is sometimes used for cutworms. This is repellent to birds so it may be scattered on the ground without fear that they will touch it, but it is harmful to domestic animals. The ingredients and proportions are two quarts of bran (any grade from the feed dealer will do), one tablespoonful of Paris green, a quarter of a cup of molasses, one quart of water. Mix the bran and Paris green dry; dissolve the molasses in the water. The dry bran is then moistened with the sweetened water until the mixture becomes a crumbly, sticky mash. After heavy dews or rain storms, fresh bait should be placed in the garden.

Butterflies and hummingbirds. These two attractive notes in the garden may be increased by providing flowers which will attract them. Not only are the butterflies an asset to the picture, but many flowers are pollinated by them since their stamens are so placed that these insect guests brush the pollen from the one and carry it to the waiting pistils of like flowers next to be visited. Favorite nectar is found in the wild orange-red Lily, *L. philadelphicum*, various members of the Pink family such as the maiden Pink, *Dianthus deltoides*, and Sweet William, Phloxes and Polemonium, the Rues—in fact most of the composites. Hummingbirds drink from the cups of Larkspurs, Morning Glories, Nasturtiums, Gladiolus and Columbines. Their favorite color is red, so provide an abundance of scarlet Oswego Tea and Salvia, Scarlet Runner Beans, trumpet Creepers, the trumpet Honeysuckle, *Lonicera sempervirens*, the red and yellow wild Columbine and in moist ground the Cardinal-flower. The hummingbird moth that so resembles it in form appears at night on blossoms that are highly fragrant; Petunias and Nicotiana are two of their haunts. Nectar cups of glass filled with sugar and water attached with wire to the plant will attract the hummingbirds even if they do not care for the flowers the garden provides.

The right way to cut a rose bloom. When gathering a bloom cut the stalk at a point within two inches of the branch which bears the flowering shoot. This usually leaves (*Continued on page* 64)



New emphasis is laid on roadside planting



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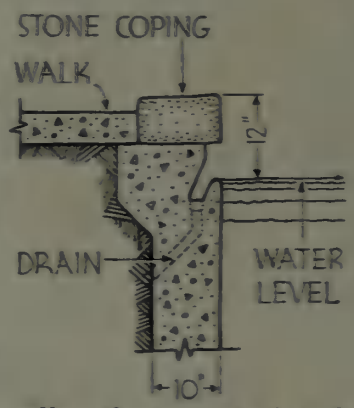
PLEASE TELL ME

Answers by EUGENE RASKIN

Each month building problems which vex home owners are answered in this Readers' Service Department

? OUTDOOR SWIMMING POOL

We are contemplating building an outdoor swimming pool 24' by 48'. Before going ahead with our plans, could you give us a rough idea of the materials and type of construction you would recommend for simplicity and economy?



A. The least expensive and simplest method is to use concrete lined with cement. The exact thicknesses of the side walls and floor, as well as the amount of steel reinforcement that will be required, will depend upon the desired size: you will need a good architect or engineer. But you may, for the time being, figure that the walls and bottom will be approximately 10" thick. The coping, which may be of stone, if you prefer, should be kept one foot above the water level, to allow room for a scum gutter. The accompanying sketch shows the recommended arrangement. In laying the surrounding walk, be sure to make some provision against slipping: either add a non-slip compound to the cement, or pour it with shallow corrugations.

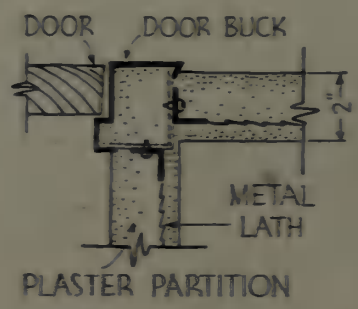
? OLD BRICK HANDBALL COURT

I can get hold of several truck-loads of old brick very reasonably. Do you think I can make use of it by building an outdoor handball court?

A. Yes, indeed. What's more, it can be done quickly enough to be put to use in a very short time. The wall for a single wall court is 16' high by 20' wide. Build it of brick, 8" thick, and apply a 1" coat of well-smoothed cement to the playing surface. The regulation size for the court is 20' x 34'. A 4" thick concrete slab topped by 1" of cement will be found adequate. Paint the lines on in black, making them 1½" wide. And try not to get sunstroke.

? SOLID PLASTER PARTITIONS

In our new modern house we are planning to have two-inch solid plaster partitions. With metal door bucks, this type of partition strikes us as very efficient, except that we don't know what will happen at one point, where a door occurs at the outside corner of a partition.



A. Metal door bucks are made to take care of every type of structural situation. For an outside corner of a partition, the buck is shaped roughly like an L with an extra projection to act as a door stop. With a two-inch plaster wall, you will be using one-inch steel angles as vertical framework, and metal lath. Place an angle opposite each of the end lines of the buck, and bolt them to stiffeners (shown dotted). This forms a rigid corner, and reinforces the door buck.

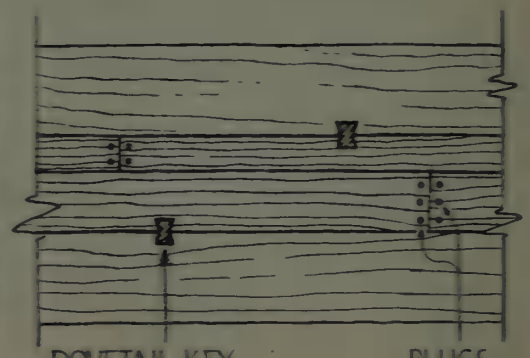
? PAINTING CEMENT

Last year we painted our cement porch with several coats of enamel deck paint, but it flaked off almost before it was dry, leaving a very "mangy" effect. How shall we remove the remainder, and what shall we repaint with?

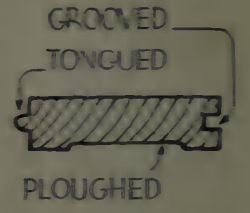
A. Your bad luck is not surprising, since enamel is more suitable to wood or metal than to cement. There are a good many paint-removers on the market that will do the cleaning job for you, their most frequently found ingredients being alcohols and acetones, sodium carbonates and ammonium hydroxide. Before repainting, be sure that the surface is thoroughly dry and free from alkaline spots. A coat of zinc sulphate and warm water will neutralize any such spots. Next use a priming coat of oil paint mixed with varnish, and follow with a heavy oil paint of the desired finish color. If all the preceding work was done properly, you may find that one coat is sufficient.

? RANDOM PLANKS

Though we'd like to have random width plank flooring in the den I'm fixing up, the prices quoted were high and three times as much as for standard flooring. As my hobby is carpentry, I wonder whether I might be able to get the same effect myself.



A. If the den has a good sub-floor you might very well be able to do the job yourself. Since part of the charm of random width plank flooring comes from its imperfections, the irregularities due to your unprofessional efforts (no reflection on your craftsmanship intended) may be just right. Economy being your aim, you will probably want to use yellow pine. Buy it in odd lengths, in widths ranging from 2¼", 8" to 12". The lumber company will tongue-and-groove it for you, but you'll probably have to plough it yourself. Round pins at the board ends, dovetail keys, and roughly beveled joints will complete the effect. Be sure that the lumber is thoroughly seasoned, or you might find even more "charm" than you planned on.



? BUZZER LOCK

When our fifty-year-old house was made over into a two-family house, an electric buzzer lock was installed in the front door. Every once in a while it simply doesn't buzz, though it always works fine when the electricians are sent for. They say it's in perfect order. Have you any idea what may be wrong?

A. That the buzzer works sometimes shows there is nothing wrong with the batteries or the wiring, and we may take your electrician's word for it that the buzzer-lock is in good order. That leaves only the door. A house as old as yours probably has a wide, heavy door and, in all probability, it has sagged on its hinges to some extent. This would be enough to jam the magnetic latch and cause the erratic functioning which you describe. The current from bell and buzzer batteries is far from strong enough to work against such a load. Have a carpenter check the door and hinges, then try the buzzer—with fingers crossed.

THE QUESTION OF WIRING

CONTINUED FROM PAGE 38

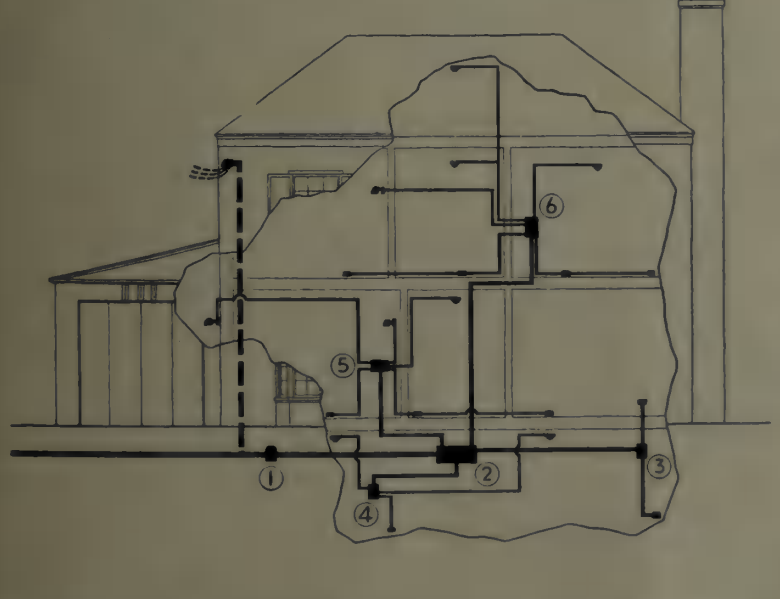
eakers or fuses are specifically signed to prevent the passage any but safe and proper cur- t through the system, what- r the wire sizes may be.

Even so, won't I have to buy w kinds of fixtures and appli- ces to fit these new installations?

Not at all. But the greater and ore efficient use of all appliances made possible. Modern wiring so suggests for your new house ch things as outdoor weather- roof outlets, fixtures and witches; outside floodlighting; hough lights so arranged in each om that when a fuse or circuit interrupted that room will never eed to be in total darkness; the ivision of sub-circuits so that uses or circuit breakers will be onveniently located, rather than nstalled all together in some in- ccessible corner of the basement.

Outdoor meters are coming to e widely used, thus making it un- ecessary for the company's men o come into the house. Utterly ew types of lighting—direct, dif- used, indirect—while developing, f course, independently of any mere wiring system, are economi- cally feasible in many cases only where a well integrated current distribution plan has been worked out. And again, the use of rigid conduit as raceways for feeder wires has led to the frequent use of such conduit for built-in radio, telephone and intercommunication systems. Adequate wiring also makes possible—at least more practical—the newest types of hot water heaters and ranges working on double voltage at economical power rates. And of course adequate sub-circuits or final circuits allow portable room heaters and other high-wattage appliances to be truly portable without wholesale fuse-blowing. (The accompanying drawing of a proper wiring scheme shows the principles and application of adequate wiring to a typical small house.)

By way of recapitulating: consider first the fact that electrical power has become an accepted part of our home life, involving not merely lighting fixtures, but a host of appliances of many types in almost every room. Consider, too, that adequate wiring makes possible the efficient and economical use of electricity in ways which make for up-to-date living, and is thus a symbol of a richer approach to life, in all its pleasant and humdrum aspects. And apart from comfort, pleasure and convenience as attributes of a way of life, consider such practical points as: 1, economy, with a two-fold saving in power costs due to proper distribution of current at proper strength through proper wiring to every light or outlet; 2, the value of good wiring as insurance against obsolescence; 3, the diversity of practical applications of electricity made possible by proper distribution of power from the point of supply.



PRINCIPLES OF ADEQUATE WIRING are illustrated in this diagrammatic drawing. Power enters house overhead (broken lines) or, preferably, by underground conduit to meter (1). Next step, main distribution unit (2). Special power circuit (3) cares for range and water heater. Convenient sub-distribution units, with fuses or circuit breakers (4, 5, 6) send current to final circuits for lights, outlets, etc., over shortest runs

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Please tell me ABOUT DECORATION

? FORMAL WITH MAPLE
I am going to be married in September and moving into my new apartment the first of October after our honeymoon. Naturally I've shopped everywhere for furniture and I think maple will be best for us, and most reasonably priced. However, we hope to give quite a few parties and we'd like to have our living room a bit formal. Is that possible with maple?

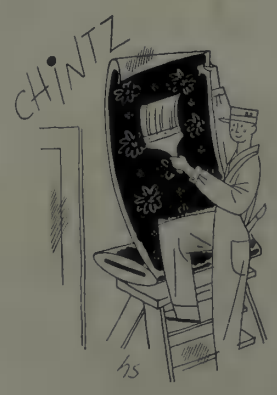


A. If you mean formal in the Georgian manor house style, you can't manage it with maple. But you can get a formal and gay effect if you choose furniture which is in the late eighteenth and early nineteenth century styles and pick interesting colors, fabrics and accessories to go with it. Use white, chalk blue, gray or clear yellow for your wall backgrounds, whether you paper or paint. If you do have wallpaper, be sure you get a formal pattern—stripes or diamonds or formalized florals would be perfect. White voile curtains trimmed with crystal beads would be very sophisticated for your living room. The floor covering might be one of those exciting new textured carpets which are surprisingly moderately priced, or one of the new hooked rugs in an Empire design. Accessories (and don't forget that they either make or break a room) must be very smart, preferably modern and made of painted wood, tôle, leather and the like.

? STAIR HALL
We have the floor of our entrance hall carpeted in very deep blue from wall to wall. We are thinking of getting a new carpet for the stairs and I'd like to know if it ought to be the same color and whether it should be the whole width of the stairs?

A. Three feet is the standard width of most carpeting. This seems to work out as a good width for stair carpets, even where the stairs happen to be wider. Whether you use the same color or not is a question of your personal preference, although it might be more original to choose a deep red for your new carpet.

? FABRIC ON WALLS
I am redecorating my bedroom and I'd like to use chintz or toile de Jouy as both draperies and wall covering. How do you apply material to walls?



A. Cottons are applied directly to the walls themselves, just like wallpaper, with a waterproof paste. Silks, on the other hand, have to be stretched on wood battens and the battens then nailed to the walls. Don't make the mistake of thinking you can do this job yourself any more than you could paper your walls. It takes a professional. Your regular paperhanger should be able to manage it all right. But to be safe find out first if he has had experience in work of this sort.

? SWEDISH KITCHEN
How can I give my kitchen a Swedish peasant look without doing a lot of complicated building?



A. It's all done with color, and that very bright. Red and white or blue and white, for instance. Hang checked gingham at the windows and use checked linoleum on the floor. Find some peasant types of floral stencils and use them for painting devices on the cabinets and chair backs. If you want to use a wallpaper, there are some grand washable ones on the market now in Swedish peasant designs.

? RAILWAY HALL
Our apartment has a long narrow hall (it's 39" wide), with four doors, a dado and a chair rail. I can't think what to do to it to make it look well.

A. The most attractive thing would be to use a scenic wallpaper in light clear colors and paint the dado dark. If, however, you do not want to spend the money for wallpaper, paint the walls a bright and sunny yellow and hang a series of old floral prints or a mirror where you have the longest wall space.

? VICTORIAN STOOL
Is there anything on earth I can do with an old Victorian stool with Empire legs? The upholstery is in ribbons. Could it be made into a coffee table?

A. I think you've found a very good solution for your problem. It would be attractive to have the top a sheet of mirror, set directly into the mahogany frame of the stool.

? TIE-BACK PLACEMENT
Ought my tie-backs to come in the center of my draperies?



A. There really isn't any rule for this. However, the placement of your tie-backs will make a big difference not only in the looks of your draperies, but also in the effect of the whole room. The lower the tie-back is placed, the fuller the drapery looks. This, you can see at once, will cut off more light and make the room seem heavier than if the tie-backs are put high.

? STYLE IN CLOSETS
One of my bedrooms is Georgian, the other Victorian. I'd like to carry out the room schemes in the closets. Is there any way to do this?

A. For the Georgian room, line the closet with a Chinese Chippendale design wallpaper. Then edge the shelves with pleated chintz. It would be fun to line your Victorian closet with lavender quilted satin or sateen, using pearl buttons as decoration. Edge the shelves with compo ornament and gild it.

? WOODWORK AND WALLPAPER
We are moving to the suburbs this summer and we've decided to have wallpaper in all our rooms. But what do we do about the woodwork?

A. Where the rooms are small and the ceilings low, it's a good idea for the woodwork to match the paper. Otherwise it's better to take a color, usually the lightest one in the design of the wallpaper, and use that. Frankly, I think you'd do well to use all white.

WE LIVE AND LEARN

Continued From Page 18

lves before small annoyances, That little habit you've had awing the lampshade slightly w to get the light on your when you're reading in bed. amazing with how little dif- ty you can either get a proper or arrange built-in lighting h will serve perfectly. Now- s hit-or-miss lighting is as lete as candles. You measure ntifically what you need where need it and the lighting ex- tells you how to get it.

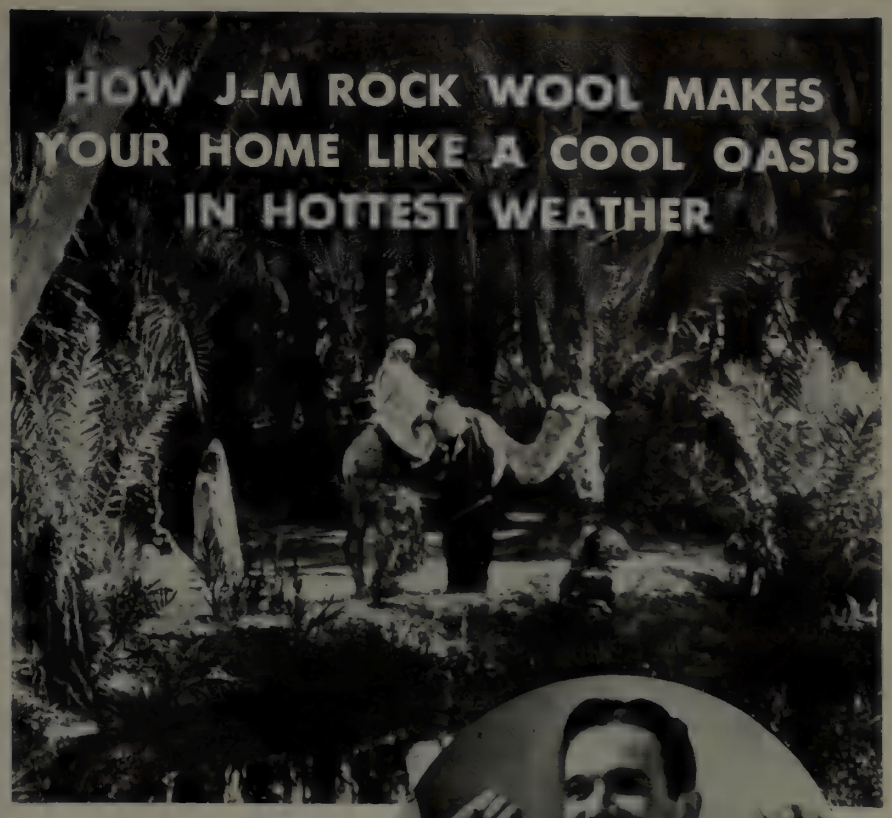
r take the case of the husband a bit of home work to do. you make him continue to up the card table and drag mp over to it? Or will you a desk with proper lighting, ortable typewriter hidden in of its drawer spaces, and a e for all his precious papers? he built-in idea, native to the derns, is an untold blessing in kind of house. Well-lighted age spaces provide docketed tions for standard clothing as l as the dozens of extra things ch are worn only once in a ile. Building in cabinets and boards in itself will make a se grow in comfort and con- ience. It's a perfect solution if re are children in the house. t only upstairs in the nursery clothing and toys, but down- irs for sleds, skis, skates, tennis kets, baseball mitts and bats. e woman built a special front or for the children to use. Just ide are racks and cabinets tly arranged in a small vesti- le which take everything a boy ld conceivably bring into the se with the possible exception turtles and snakes.

If you like to use an upper deck warm summer evenings, don't l to provide a second-floor ntry with a small refrigerator, ot plate and a sink. It will save told trips down the stairs. If re is a photographer in the se, give him a darkroom ipped with safety light, cab- ts, sinks and plenty of counter ce for trays of solution. The ne goes for an amateur car- ter who wants space for his ls, or for a woman with a chant for sewing. All these ivities are matters of planning. This is merely a suggestion of w the thinking should go. The re carefully you scrutinize your bits, the more simple it is to n for them when the house is ng built. And planning means learning a great deal, too, about the equipment which is available. For example, you won't take full advantage of the possibilities lighting offers you today unless you see some of the modern installations. You won't have the most satisfactory kitchen unless you examine the newest things in ranges, in refrigerators and sinks and cabinets. These are responsibilities which you should not place wholly upon your architect. He can advise you and tell you about things, but you'll take a great deal more pride in it if you examine the units yourself.

And finally, remember that a house which seems really beautiful to you, outside as well as in, will give you a sense of pride every day of your life. To be sure of this, you will need some critical knowledge of architecture itself. There is no better way to accomplish this than to do a little outside work in the library, studying illustrations of houses which represent each type at its finest flowering. Study the outline, the "mass" of each style first. Then interest yourself in details—doorways, windows, cornices, rooflines. After you think you are familiar with these essentials, start out in your car for field work.

What all this means, of course, is self-education in the newer and finer art of living. It seems curious to suggest that most of us need such education. But before you're out of the primary class you'll find how much deeper a satisfaction it gives you in your own home. You will find there's a technique which you had not been conscious of before at all—something to take pride in, as you would take pride in your knowledge of books or the theatre or, if you are a woman, of fashion. Even after your new house is finished you should keep up-to-date. For invention will go on and each year improvements will be made to bring greater comfort into the home. You turn in your old car every year or two as a matter of course. Why not adopt the same point of view toward such things as ranges and refrigerators?

All your life you'll be pleasantly critical of your house, once you've adopted this philosophy. You'll be constantly on the alert to make it more beautiful, and to be sure it keeps pace with your changing ways, making new plans as you live and learn.





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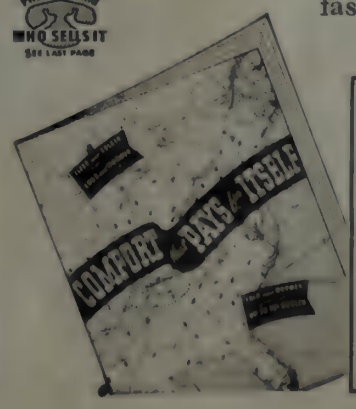
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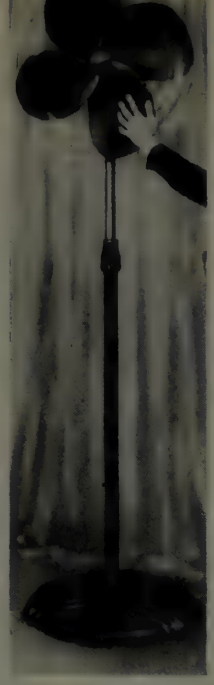
NEWS OF NEW BUILDING MATERIALS, PRODUCTS, METHODS; NOTES ABOUT NEW BOOKS AND NEW IDEAS

EXCEPT for the first entry on the menu, all the suggestions this month are definitely summer fare. And even the first might be included since, even though it is a heating boiler, it is manufactured by the York Ice Machinery Corp., which for years has made a specialty, among other things, of keeping the public cool in summer. The new unit, illustrated at the right, is one of the Yorkaire Heat line, a completely self-contained, automatic, gas-fired hot water or steam boiler. The model for hot water is designed to handle the extra amount of radiation necessary to match the capacity of the steam model. The new unit is now available in eight sizes, giving home owners a complete range covering any possible needs. The model illustrated is one of the smaller sizes.



Cooking in the summer kitchen, beyond power lines or where the familiar coal range deals too severely with the thermometer, has been and still often is a very real problem to the housewife. As an alleviating suggestion we offer the new oil range pictured in the cut-away photograph. It is made by the Renown Stove Company and looks its name, Streamliner. The makers have designed it with an eye for top cooking and baking for large families as well as small. This is a full size stove. One of its features is a combined oven door and utility shelf. It extends across the entire front. Arrows show the heat travel around the oven. This flue-like passage not only serves to heat the oven and the wide top, but heats a hot water reservoir as well. When it is desired, provision is made for auxiliary heating of the kitchen, too.





FANS constitute the remaining burden of month's song. We do not show all the of home fans, by any means. But we do some of the newer ones. With every corner store offering inexpensive fans of all shapes and sizes, it is well to bear in mi low price is not necessarily economy home-made breezes are concerned. In g remember that many fans are made fo certain types or amounts of current. Som at high speed, but with poorly designed and considerable sound and fury. Other large blades, run relatively slowly and c but still don't do a good job. The examp illustrate are typical of the many good st lines of residential fans. They have trouble-free universal motors. Their blad designed to give maximum air c tion, with the least possible noise definite size and price groups. N type or size of fan is best for a poses, hence the wide range of sty your choosing. When you buy, co the use your fan will have; select brand; pay a fair price.



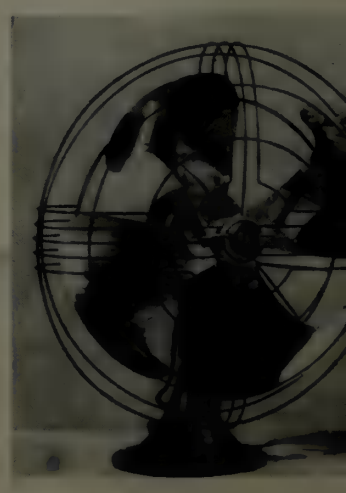
Pedestal fans have, within th few seasons, come definitely into larity. One new addition to the the rubber-bladed circulator fan at the top. It swings a 24″ circle, a the hand of the invisible lady shows, swings it with great ness. It is a big brother of the Samson Safe-flex fan illustrated it. The rubber blades are astonishingly quiet.

In passing (or rather, in approaching the picture) we mention, by no means as casual as it seems, of a new attic ve ing fan. This is the Coolvent. The model you see is around square, and is designed to draw hot air from your house at and force it out through the attic. This actually clears out th attic air as well as that from below. Cool night air comes in stairs, perforce.



Below, disembodied point to an unique feat a new General Electri (right)—Vortalex bl Every part of the blade stated, affects air circul and quietness as well ficiency is a feature. At left, an operator checks alignment with a strobo We show it as a manif the care with which one ufacturer inspects his pr





IE RULES FOR WALLS AND STEPS

Continued From Page 47

rse ashlar, capped and orna-ted at the posts and ends, or es may be of varied sizes, pro-ing what is known as random ar. Where native fieldstones be had for the gathering there o finer material. The most im-tant consideration in their use hat of scale. Too often small es are used which give the wall appearance of gigantic peanut tle, or sometimes the stones laid in a wall so they appear eggs in a mesh market bag. e should be taken that the nes are large enough and laid such a way that the prevailing es are horizontal, not curves, ticals or diagonals. The wall l then have the appearance of dity and the ability to stand itself without the aid of mortar. fact, if large enough stones are d and the walls made thick ugh, mortar can really be dis-sed with.

In general a dry wall of this e, either free-standing or as a aining wall, should not be more n 4′ or 5′ high, and should be least 24″ wide at the top, some-at wider at the bottom for sta-ity. If it is intended that the ll shall be planted with rock ants take care to fill generously cracks and crevices with rich l as the wall is laid up, and to aintain a contact between the ound and the vein of soil among e rocks so that it will not dry out.

Brick walls are familiar enough, t there are many variations ich can be introduced, such as easing patterns, a few colored ick, or a few left projecting to st shadows and lend a more easing texture to an otherwise ank surface. But too much tex-re is worse than not enough. Copings of cut stone, rough abs, or the usual brick copings n be appropriately introduced. sets of stone, glazed tile, open-gs filled with delicate wrought on grilles, and similar variants d interest and beauty.

Walls of concrete offer even re variety of treatment than do ick or stone. The wall itself, of urse, is a simple matter of re-forced concrete, but the surface capable of much decorative atment. Colored stucco, and a de variety of troweled surfaces, well as textured surfaces pro-ced by spatter-dash, sand-dash, its, or pebble-dashes, and the in-duction of glazed tile may be ed to gain interest.

Tile, as used in walls, serves mainly as a base for stucco and is either of the hollow terra cotta or hollow cast concrete type. Copings of decorative roof tiles are often used. Walls of this type also may serve as a backing for a brick veneer.

In constructing a wall there are a few main facts that must be carefully observed. The foundations should be below frost line. A formed footing should be used, not just concrete thrown in a rough trench. Reinforcement for concrete retaining walls should be of steel rods placed, usually, in two staggered rows, about a foot apart. The amount of reinforcing necessary should be calculated according to accepted engineering formulas. All forms should be well built, solidly braced, and as nearly watertight as possible. In pouring concrete walls of considerable height do not pour the concrete all at once. Put in about 4′ a day lest the forms give way. Leave the top surface of each day's batch rough so that a good bond may be had. Concrete walls should not be less than 10″ thick, brick walls may be 8″, but 12″ or 16″ is preferable. Stone walls may be 18″ thick, but 20″ or 24″ is better. In retaining walls the batter, or slope, made necessary by the weight which the wall supports, must be accurately figured. In such walls weep holes should be provided at a point about 8″ above the grade on the lower side. They should be about 12′ apart along the entire length of the wall. They serve to carry off excess moisture that may collect along the inner face of the wall.

The problem of constructing a wall along a busy highway, or elsewhere, when large trees already exist close to the line of the proposed wall, is often a hard one to solve. A good method of doing this without damaging the trees has been worked out. Sink concrete piers at convenient intervals, and on top of them lay a reinforced concrete beam, either just below grade or even, if necessary, entirely above it. Carry the reinforcing rods up through the piers and bend them over to form the reinforcing for the beam. Then on top of this build a wall as though on a regular foundation. In this way only enough roots need be cut to accommodate the piers, and yet the wall has been provided with adequate support.

(*Continued on page* 59)

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THE RULES FOR WALLS AND STEPS

CONTINUED FROM PAGE 57

tps may vary from the most informal and naturalistic ones made of fairly large, flat stones or logs to more finished sorts of marble, cut stone or brick. For natural, rocky or woodsy places log steps may be made of round locust logs, held in place by locust pegs driven in front of the log at either end. Let the logs be a foot longer than the desired width of the step so that the ends may be buried in the bank to help prevent soil erosion. The tread may vary from one to several feet, but the height of the riser, controlled by the size of the log, should remain 6″ to 8″. For similar situations, and for rock gardens, large, flat fieldstones, if available, can be used with good results. At least the top surface needs to be flat, and the sides sufficiently regular to make it possible to fit the stones closely together. In laying up either of these sorts of steps, begin at the bottom and build toward the top, varying the depth of the tread to the steepness of the slope.

In laying out flights of steps the number of steps in a flight and the proportion of length to width are important. Long, unbroken flights of steps are discouraging. Break such flights by landings every ten steps or so and, if possible, change the direction at each landing to make ascent and descent seem less arduous. Usually the shorter a flight of steps is, the wider it must be to seem well proportioned; in fact, very short flights should be extremely wide.

Exterior steps should be less steep than should interior ones. Whereas the latter are pleasing when the sum of the riser and run equals 17″, the former should add up to 19″ or 20″. Risers should never be over 6¾″ high, and treads should never be narrower than 13½″. In figuring rise and run, discount the overhang of the tread. The tread measurement should be greater than the run unless the tread ends flush with the riser.

For the more formalized areas steps or brick between ramps will serve best. Such steps are often built without ramps, but they have an unfinished look.

Likewise, the material used for treads must almost always overhang the riser and cast a shadow upon it, and it must be thick enough so that this projection does not look fragile. For flagstone steps the tread material should not be less than 2″ in thickness. For brick, use the brick on edge and let it project an inch or so beyond the riser, or for very formal effects be flush with it.

Whether the material chosen for steps be fieldstone, cut stone, or flag, or some combination of two or more materials, the whole construction should be set in cement mortar and adequate footings be provided below the frost line.

SUMMER FARE

CONTINUED FROM PAGE 30

ix. Melt some butter and get it t in a frying pan, but don't let brown. Turn the mixture into is, fork it about for a few secds, just long enough to let each ece come in contact with the hot tter, turn a plate upside down er the frying pan and reverse. arnish with parsley and get ady to answer the questions.

You can also add a lot more ariety to your available hors oeuvres by varying the flavoring r the dressing used in preparing em. A little grated onion, a bit f mustard, tabasco, horseradish, hili powder, Worcestershire or urry here and there in stuffings nd French dressing make all the ifference. Or do your cucumbers n just plain salted sour cream.

As for the "main dish," some f your winter standbys will adapt hemselves, some won't. If you are keeping your eye firmly fixed on ime-savers, you will choose meats hat are equally attractive hot or old. My prime favorites are roast eef, tongue, ham and roast hicken. They can be sliced or done up in aspic and appear with aplomb and a green salad as long as they last. And the time you spend on the first cooking is more than saved on the days that follow. Next come the quick little oddments of meat that are so easy, so delicious and so apt to be forgotten. Chicken livers, kidneys, brains, sweetbreads take next to no time, are light and appetizing. But they won't stretch very far.

If your household economy includes a stock pot forever simmering, your summer meals will be practically no trouble at all. Simply master a simple aspic and a simple chaudfroid, get them down to the point where you can make them twice a week in your sleep, keep them in the icebox to use when you need them and you can laugh at two of the three meals a day. This sort of business is a field day to the professional cook and quite a lot of fun to the amateur. Nobody ever outgrows the love of playing about with runny messes, and in this case the results can be pretty spectacular.

For aspic and chaudfroid are used chiefly to dress up cold foods. Oh, they do contribute a little nourishment and when well made they may add appreciably to the flavor, but their chief charm is that they can turn a forlorn chicken wing into something as fetching as an old-fashioned Easter egg. The difference between them is that aspic is transparent and chaudfroid is not. Either can be made in advance and melted over hot water for use. Either keeps the foods it covers sealed and fresh for several days. Here is a shortcut aspic starting with canned soup that is especially fine as a summer time-saver.

ASPIC

You can start with canned broth, consommé, bouillon cubes or your favorite meat concentrate. A high proportion of beef gives a dark aspic, more chicken or veal lightens the color and a pure chicken aspic has practically no color at all. Two of chicken or chicken and veal to one of beef is a good proportion. If your source of chicken is a can of broth, make sure it has no rice in it, or else clarify it with egg whites. In using canned broths be sure there are no particles of fat on the top of the can. If you are using cubes, be sure to use less rather than more liquid than the product ordinarily calls for or your aspic will be tasteless. Taste it and see if it has plenty of zing, enough to survive chilling, which fades flavors so surprisingly. If it hasn't, boiling with a sliced carrot, some celery leaves, an onion stuck with cloves, bits of parsley and your favorite herbs will help. So will increasing the strength.

All right, we'll assume your broth is cleared, or your extracts

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dissolved. For five cups of soup, dissolve in a cup of cold water a two-ounce package of gelatin. Let it stand in the cold water until it absorbs it, meantime heating the soup to the boiling point. Pour the stock over the gelatin, stir until it dissolves and set away to keep. Less gelatin gives a more tender aspic, fine for dipping, but not sufficiently consistent to hold eggs and such.

In planning quantities of aspic for a given mold, you will find that what you put into the aspic takes up more or less space in the mold depending on how much cut up it is. Diced vegetables, meats, etc., need more aspic to fill in around and between them than large solid pieces like whole tomatoes, breast of chicken, salmi of duck and the like. Small pieces can be counted on to need only slightly less aspic than the mold will hold.

In decorating with aspic you can give full vent to your imagination. You can go naturalistic, geometric, modernistic or what you will. A set of assorted fancy vegetable cutters is a big help, but freehand whittling with a sharp small knife produces some pretty fancy jobs. Your materials are limited only by your own resourcefulness and the final criterion of edibility. Hard-boiled eggs become daisies, green peas are bunches of grapes, carrots, capers, beets, pimientos, asparagus tips, parsley, cress, bits of diced meat, hand-carved radish roses, cucumber all fit into a pattern as you work. For speed, which we decided was important, chill everything from mold to ingredients before you start. Also for speed, don't deceive yourself by thinking that six individual molds are as easy to do as one big one.

Here's the procedure: When the aspic is still pretty thin, run some into the mold and tip it about till the surface you plan to decorate is entirely coated. Set this away to chill. It ought to set just about the time your aspic is thick enough to use. Get a hatpin if you can find one, or the longest needle in the house. Take the mold and your fancy bits of ornament out of the icebox, pick a bit up on the hatpin, dip it in aspic and set it in place against the coated bottom of the mold. It will stick. Go on like that till you get the bottom decorated, then run in another layer of aspic over the decoration to hold it in place. If it is a very high mold, sketch in something fetching on the sides and fix it in place in the same way. Now put in the food, which can be anything you want eaten up, fill the mold with aspic and set to chill.

To unmold this work of art, set it for an instant in warm—not hot—water, deep enough to come all the way up the sides. Don't forget it, or have the water too warm, or you are undone. A little judicious tipping will tell you when it is free of the mold. Then turn it upside down exactly where you want it. This is important too, because practically no aspic job will survive an attempt to move it once it's out of the mold. Don't ask me how I know, either. If it finally ends up off center, compensate with the lettuce and such that you put around for garnish.

Dipping large objects instead of molding them works very well, though it is less ornamental.

Aspic has a final ornamental use that will account for what was left in the bottom of the bowl when you finished molding. It may be cut in cubes or triangles or simply broken up with a fork and used to decorate platters or serving dishes of anything.

CHAUDFROID

Chaudfroid is the French name for aspic's first cousin. They are often used together, the chaudfroid first to coat the food, the aspic to glaze the chaudfroid. Start out as though you were making a white sauce by melting two tablespoons of butter, stirring in two of flour, add a cup of liquid, half cream, half chicken broth, season highly and stir till it thickens. Put in a double boiler to keep hot. Soften a quarter of a package of gelatin in a quarter of a cup of chicken broth, add it to the hot sauce, stir, cool and use as it starts to set. Small objects such as joints of chicken are dipped and set on a cold plate, large ones are covered as you would frost a cake. Then decorate, if you wish, and finally coat with aspic. This trick is particularly useful in glorifying cold meat loaf, galantines, terrines, pâtés, cold birds, drab-colored mousses, anything that hasn't much surface interest in itself.

Sometime when you want to do more than dress up left-overs, try the hot weather version of Boeuf à la Mode from the chef at the Sherry-Netherland. It makes its own aspic, as most meats will if the liquid in which they are cooked is reduced sufficiently. So this recipe may well inspire you to other hot weather versions of your own. Aside from that, this substantial dish is never an extravagance, and to my taste it far more delicious this way tha hot. It also has the merit of bei neglectable while cooking.

BOEUF À LA MODE EN GELÉE

Buy three pounds of prime to round, cut in a longish loaf if yo can get it that way. Rub it wit salt and pepper. Sear all over i hot oil in a casserole with thre onions cut in quarters, six carrots twelve stalks of celery, six clove of garlic and a bouquet garni con sisting of parsley, thyme and bay When it is well browned, pour of the excess grease and add a quar of burgundy-type red wine, sal and pepper and enough beef stock to cover. Cover the casserole with buttered paper and the lid, lowe the flame and let simmer for thre hours. Then let it cool. When th fat has hardened on the top tak it off carefully and as completely as you can. Take out meat and vegetables, reheat and strain the stock and reduce it to half the quantity, adding at the end four shallots chopped fine. Strain it through a cloth and as it cools use it to coat and decorate the mold. Slice the meat, cut the vegetables in match-stick lengths, fill the mold and pour in the rest of the stock. Chill till firm and serve with a green salad and a tart.

Seafood can't be left out of any discussion of summer food, particularly shell-fish. Nothing is better on a hot night than cold lobster. And, of course, if you want to exercise your skill in the aspic arts you'll never find a better opportunity than a whole cold boiled salmon. Any cooked seafood is fine in mayonnaise, and it doesn't have to be served like a salad either.

CRAB RAVIGOTE

Unless you have gone to the trouble of buying, boiling, shelling and flaking fresh crabs for this, you'll have to have something to substitute for the original shells in serving. The nicest thing is coquilles—scallop shells. And with all the crab meat you could possibly eat right there on the shelf in a tin, I certainly wouldn't fuss with fresh crabs just to get the shells. Take out those long, tough strings, flake the crab and mix it with sauce ravigote. This starts from a mayonnaise base and is flavored and colored with herbs. Chop a tablespoon of parsley, chives, chervil, tarragon and shallot, fresh leaves, as fine as you can get them. If you have a mortar and pestle, rub them to a paste.

ot, crush them as much as you can and add them to a cup of mayonnaise. If the leaves are very dry you may need a little spinach too as coloring. Fill the scallop shells with this mixture, cover with a smooth coating of sauce and decorate with chopped parsley and a couple of crossed tarragon leaves.

What to do with vegetables is always a problem when you are planning cold food. Salads with various ingredients and various dressings are, of course, the everlasting standby. One hot vegetable is another answer and the German sweet-and-sour sauces add further variety. Cabbage, beets, spinach, cucumbers seem particularly good this way, while asparagus, cauliflower, tomatoes, and celery are fine with a sauce vinaigrette. However, as a real departure, try

ARMENIAN BEANS

This is one of those recipes that sound weird and taste simply superb. Every American to whom I have served it goes for it with abandon, so don't be afraid. The Armenians do lots of vegetables this way, and so might we. Fry in olive oil six onions cut and pulled into rings, turning them till they brown. Then put in a pound of sliced string beans, a large size can of tomatoes, and a medium size eggplant cut in half inch cubes. Cover and let simmer half an hour over a slow flame, then uncover and cook some more to dry it out a little. Turn into a bowl, chill thoroughly and add half a cup of tart French dressing. The Armenians serve this with lamb.

THE CARE AND FEEDING OF ARCHITECTS

CONTINUED FROM PAGE 24

is that in fact the relationship is just as businesslike as that with your contractor. If worse comes to worst, a court of law will so decree. This does not mean that formal contracts need be drawn up, with formal codicils for every change made during the work. But it does mean that you, as client, should set down in the form of letters or memoranda not only general agreements as to fees and payments, but all matters affecting working drawings or construction or changes made (or to be made) once the job is started. Ask him to confirm your memoranda, and acknowledge his promptly. Pay him according to your commitments. For even though he may not stop work if you don't pay him, as your contractor might have to do, your contractor has no greater claim on you in either spirit or fact.

The architect's fee is not an extra." His service is as much a part of your house as good plumbing or a front door. If you are not convinced of that, don't hire an architect. As for working with him, the rules are simple.

Choose your architect by talking with as many as you wish. Look at homes they have done, and talk with other owners. But don't ask more than one to make preliminary drawings. Look, and then leap.

Approach your architect frankly with your problem, your preferences, your budget ready for his inspection, so to speak. Tell him as much as you know (or he can stand) of your ways of living. Put all your cards on the table, even if they are only the backs of old envelopes.

Find out, assuming he wants to take on your job and you like such examples of his work as he may have shown you, what his fee will be and what he will give you in the way of preliminary drawings and the like. Find out about the matter of supervision, and agree as to what traveling or other expenses in this connection you will be supposed to pay. Then confirm it all by a letter to him, covering all basic points at issue at that time. *Keep up this habit as matters progress.*

Accept his judgment on technical matters. He knows more about it than you do.

Let him give all the orders to the contractors—that is part of his job. Then pay for the work when he has certified that it should be paid for. And pay promptly.

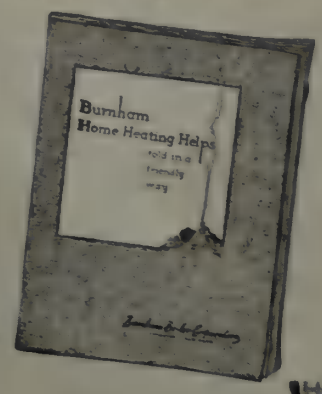
Remember that fair preliminary estimates may not tally as closely as you would like with actual bids. Don't blame the architect too hastily. Arbitrate and compromise. If the problem is irreconcilable and you must abandon your project, tell him so frankly, and pay him what is due him.

Don't ask the impossible of your architect. Don't try to make him fool you into thinking something can be done when it can't. It will always cause trouble later. If you have only so much cloth, you must cut your pattern to fit.

If you like your house, tell your architect. By that time, though, you will be good friends anyway.

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JOHN T. CRUICKSHANK, MANAGER

LOG OF THE PRACTICAL GARDENER

CONTINUED FROM PAGE 49

damage. Hair of any kind and bits of cotton are welcome, and frayed woolens are quickly picked up. It is little work for me, and does keep the birds coming year after year with their bug-eating appetites.

11. **Cedar rust control.** While it always irks me to be obliged to recognize that things are not as they should be, there is no escaping the fact that cedar rust has appeared on two trees which can ill be spared in the garden scheme, and they are so unhealthy-looking with the horrible round brownish galls with yellow horns! These horns mean that the pest is in its second year, which could have been prevented if last season control measures had been begun the first week of July. Better late than never, so the first of three monthly sprays has just been given. A sulphur fungicide is the best remedy so far discovered, and where it can be obtained colloidal sulphur seems to be a good form to employ. The solution is prepared at the rate of one tablespoonful to a gallon of water, made sudsy and sticky with a fish oil soap. It is not a pleasant mixture, but neither are the galls attractive! One year's fight will have little effect; two seasons are required, because the fungus takes two years to mature. Three times will the spraying be done, at monthly intervals. They tell me it is good for red spider on the evergreens, but that is one plague I have escaped.

12. **Aquilegia seeding.** Another seeding has been made from the Aquilegias, as I find that if the pods are removed before they scatter, and the seeds sown according to my notion and not that of the wind, results in stocky little plants are far better. This is probably because this type is also slow to germinate and usually fails to appear unless the seed bed is kept moist, which is a difficult thing to do when the location of the seed is unknown! The two favorites are a short-spurred Columbine, ashes of roses color, which came unnamed in a collection, nor have I ever been able to locate it in any list. It is a prolific seeder and comes true to color, which is very lovely with blue *Veronica rupestris*, both blossoming about the same time as the copper rugosa Rose Agnes.

13. **Aquilegia longissima.** The other cherished plant is *A. longissima*. The color of the flowers is pale yellow and the spurs are four inches long. Mine were bought as plants, and the seeds have formed and germinated well. Much is heard about the difficulty in growing this variety, but I think the failures probably come from lack of freshness of seed.

14. **Autumn Crocus.** The fern bed in front of the pool where the Flags and the wild Parsnip grow was lagging for lack of humus, so the morning was spent in digging the rich black material into the ground under the fronds of the ferns and around the other plants. In doing so I came upon the forest of autumn Crocus foliage which appeared early in the spring, and will soon be gone in preparation for the flowers of late fall. These are as lovely as their spring cousins, and have the advantage of flowering a short time after being planted. They will soon be in the market, and should be planted immediately on arrival, putting the bulbs 2″ to 3″ beneath the surface of the soil. My order of a couple of dozen new bulbs will go in this month.

15. **Staking.** No matter how tiresome the matter of staking plants may be, it is a task that cannot be neglected this month—or any other after growth has really got started. This year I am much pleased with two new stakes: Bloom Support, a stake supplied with adaptable arms that bend and slide to any position and remain put. Thus individual stalks are held without any tying unless there is the menace of continual wind. The other, Timesaver Plant Support, is made of steel with sliding wire clips and twine, the latter being looped about the plant and then passed into the clip. Then there is a simple Plant Tie, a little pinching device which I use with any kind of stake on hand.

16. **Weeding the lawn.** The lawn begins to take on that weary midsummer look, moth-eaten with patches of things that should not be there. Unenthusiastically I start on a cool morning to do what I can. While I like Clover at the beach, where it is one green guaranteed to spread, in a tiny lawn the real velvet can only be attained by the elimination of all else but grass proper. So the Clover is dusted with sulphate of ammonia. This is also used for the little low Daisies that never get beyond foliage because their heads are cut off too soon.

The Plantain gets lawn sand either bought or made: one and a half pounds sulphate of ammonia, half a pound of sulphate of iron and seven pounds of sand. Dry weather and sun is the best moment of application. Small patches of moss are watered with sulphate of iron, one ounce per gallon, large areas torn out and the spots treated with lawn sand, the spot to be sown with seed later. Sometimes just lifting the turf and scattering wood ashes on the soil will do wonders. Docks and Dandelions I am cruel with. I dip an iron wire into creosote, caustic soda or strong acid and plunge it into the heart of each. They speedily die and can be flipped out with the weed extractor. And then what is most essential, the whole lawn is given a good feeding with a complete food strictly according to directions. Weeds get indigestion easily, grass never, so the more a lawn is fed, the fewer weeds there will be.

17. **Rooting agents.** There is no use in being a hide-bound gardener! While there are numberless useful and comfortable things left over from the horse and buggy days (and will the stream-lined racer ever equal the joys of the above means of locomotion on a side road in the country?) many valuable methods may be annexed by trying out new products as they come to hand. Few developments of late years intrigue me as do the rooting mediums which carry nature herself on, with the breathless speed of today. This month I have been working with Auxilin, increasing the stock of Roses by snipping off the cuttings and putting the ends into the proper strength solution of the chemical and water, for the right length of time. There is no guesswork about the matter; directions are most clear. Then the cuttings were planted in the usual sand medium. I have to confess that, like the boy who dug up his seeds to see if they were growing, I pulled up a slip, and found tiny hair roots already started.

18. Longer life for cut flowers. Another thing which I have found this Auxilin does is to make cut flowers last appreciably longer. A drop per pint of water and fresh flowers in a combination that will give satisfaction over many days. I have tried it with shrub branches this spring, the early Grape Hyacinths, Tulip and Narcissus, the Iris, and now Roses, and in each instance the blooms and foliage lasted in better condition than usual. The theory is that the chemical enables the stems to take up an unusual amount of water and prevents the clogging of pores.

19. Late-planted Dahlias and Gladiolus. The lure of taking a chance makes me put in a late planting of Dahlias and Gladiolus, choosing sheltered positions in house angles or shrub clumps. If the early frosts do not appear, there is still time for these bulbs to mature and give late bloom in the fall. For such experiments where loss is possible, ingrowing thrift makes me get the cheaper varieties, quick in returns, like Sweet Lavender or Helga for the Gladiolus and George Walters or Duchess of Lonsdale for the Dahlias.

20. Harebells and Christmas Roses. Among the stones at the edge of the flagging I have what has proved for me a persistent bloomer, the Carpathian Harebell, clear blue flowers on wiry stems. If the spent flowers are removed it will blossom into October—frost willing. Plants that have been going into the ground this week are the Christmas Roses, *Helleborus niger*, which are dormant and can be moved with less danger than later, although they never like disturbance and show their resentment by sluggish behavior. I have them in the shade in a protected corner, making the soil light with sand, and enriching it with leaf mold and loam.

21. Waterlogged Sweet Peas. There have been heavy rains the past week and the row of Sweet Peas which is flourishing is actually waterlogged. It is only a temporary condition, however, which I am remedying by frequent hoeing among the plants to aërate the soil once more. There were some yellowish veins on the leaves, a sign that the soil is deficient in potash. Half an ounce per yard-run of sulphate of iron was pricked into the soil, and wood ashes applied in generous manner.

22. Phlox. The glory of the Phloxes is coming on, and I am combatting the attacks of red spider by spraying frequently under the leaves with a nicotine solution. A variety which is a favorite in the garden, a companion for white Miss Lingard, called Rosalinda, is a deep pink, and persists through the season from June until frost. It makes a striking clump with violet Petunias backed with *Veronica subsessilis*.



YES, JIMMY, and Mummy enjoys *your* bath better too. You see, Kohler's new Cosmopolitan Bath has a lower rim. You, as well as the rest of the family, can get in and out more easily. But that's not all. The bottom is *wider* and *flatter*—for showering safety and more bathing space. The rim is flat and makes a fine seat for older folks too. Foot-bathing's simpler for all.

WE'RE GOING TO REMODEL

CONTINUED FROM PAGE 23

a good background for the experiments, makes it all just so much nicer. And there is Mother to lend me moral support. Moral stimulus is perhaps better, because Mother, conservative that she is in most things, is a wild woman in a garden. . . .

We can go over several minor matters when you come out with the contractor at the end of the week. And later we can check over the actual planting order. . . .

May 20. . . . It's raining pitchforks, and the workmen have gone home. The place is a sea of mud, with George's dahlia beds looking like a large raft cast adrift. If it doesn't rain as long as it looks as though it would, George will get his precious tubers buried on time. He fusses only just enough to make life interesting. . . .

Mr. Daugherty reports that his explorations into the buried barn foundations are going to be very productive. I gather he does not mean only the old mowing machine and bedsprings he came up with yesterday. He says there are good stones enough to build a jail, let alone a few walls and steps, and that the "loom" pocket, as he pronounces it, is a daisy. He's a lamb, even if he does have an awful time being polite about his quid while he talks with me. I make a point of looking at something in the other direction every few minutes for fear he'll choke himself. . . .

That thing that's to go in the pond for the dam—sluice gate, I believe Mr. D. called it—was delivered this morning, in several parts. Right now it adds a festive touch to what some day may turn out to be our forecourt. I suppose the rain won't hurt it if it's to spend the rest of its life in the pool. The steam shovel, incidentally, is up to its middle in it (the pool) right now. It looks like something prehistoric out of a museum. How are they going to pour the cement for the sides and bottom with all that water in it?

But what I really am writing about is the payment schedule, which I'm enclosing. George, you will see, has made some marginal notes, and . . .

June 5. . . . My husband is a happy man. It's the dahlias, of course, and Mr. Daugherty did a fine job for him. Before long there should be a nice green oasis in the back desert. . . . There are now, roughly, a million stakes dotting the landscape. They seem to mean something to the men, for already you can get a rough idea of the new grades, the terrace around the southwest corner of the house, and the U-shaped living room garden. . . . The driveway changes are pretty obscure still.

You know, your idea of having only the simplest foundation planting is going to work out perfectly. Of course, the lilacs are not there, nor the yews by the door, nor the vines. But the old mess of greens is gone, and it's surprising how much dignity the house has, all by itself. . . .

About that enclosure for the service yard: why not the woven wood fencing you showed us pictures of? So long as there is a door to the kitchen garden. . . .

June 26. . . . I just wanted to tell you that we shall be leaving Thursday. And George has decided to take a real vacation, so we probably won't return before the first of August. My mother will be here, though, and of course Lettice, so you can do anything you like on your inspection tours. And George has unearthed a marvelous little gnome, one Aaron Huxley, who loves dahlias and seems God's gift to the Turners as a gardener! George says he will even trust him to feed and disbud the dahlias while we're gone.

The masons are doing splendidly with the walls. It seems a shame that we shall have to miss seeing the whole plan come to life. But the promise is there now. . . .



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Postal Card, July 20. . . . Having a lovely time. Wish we were there.

August 9. . . . Wednesday will be fine. . . . George isn't much interested in the planting list. He and Aaron are absorbed with what Mother has dubbed the Dahlia Patch. But I am very much interested, indeed. We should be able to get things pretty well settled, I think. . . .

September 8. . . . There is real art in sowing grass seed, isn't there? I'd never realized until I tried it with Mr. Daugherty yesterday. . . . The pool is a joy. And even though the edges are still ragged, the meadow slope is lovely beyond belief. When the azaleas and dogwood are there by the woods it will be heavenly. . . . George is panting for the State Show. He has great hopes for one of his dahlias called Sunrays. He practically sits up nights with the plants. I do hope he has luck with them.

September 19. . . . Thanks ever so much for the note. It clears up my last doubt. . . . The grass is sprouting. If you stoop down and squint along the ground, the lawn almost looks green. . . . And the swimming pool is just as charming as your plan showed it. The irregular outline does it, though I'd never supposed concrete could be so adaptable. . . . George is off to the races with his precious Sunrays tomorrow. And they *are* lovely things. If they don't take an award I'll throttle the judges personally. . . . By the way, he says the check has gone to Daugherty's man, what's-his-name. . . .

September 24

Memo to: Mr. McGauthier
from: Mr. Turner

Well, my dahlias missed out. As informal decoratives, I guess the judges thought they were either too informal or not decorative enough. My best bloom measured 11½ inches, and I was licked by a quarter-inch. I still am not convinced, though. Let the so-and-so's wait till next year. I'll take them then if it kills me.

But that's over the dam. We're having a yard-warming come Saturday. Won't you gents attend? Mrs. Lamson is coming out, and Helen and I will be waiting with open arms, terraces (with visible grass), and swimming pools. Lettice will serve a collation.

G. T.

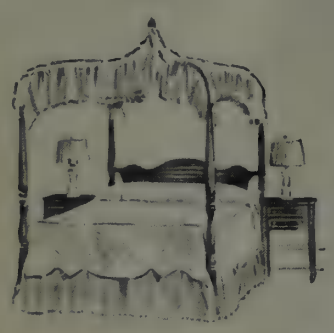
EDITOR'S NOTE: *You may think the Turners' saga is now complete. But the circle still remains to be fully closed. Next month there are several vital changes to report, concerning both the household and the house. Watch the August issue.*

JULY SCRAPBOOK

CONTINUED FROM PAGE 50

two good eyes which will produce more flowers. The quality of the bloom is in proportion to the strength of the stem which carries it, and the strength of the stem is in proportion to the proximity to the base of the plant. To insure the keeping qualities of the flower cut it early in the morning while the wood is cool and firm. After the sun has been shining upon a plant for a few hours the stems become somewhat wilted and the color starts to fade. Plunge the cut blossoms into cool water and place in a cool cellar or dimly lighted room for four or five hours before using. A Rose cut just as the outside petals start to unfold and put into condition as just stated will develop to larger size than if left on the plant.

Summer care of house plants. The best procedure for plants that are to be taken again into the house in the fall is to keep them in pots all the year around, neither set into the ground in their containers, nor taken out of them. If they need repotting do it at the beginning of the summer and not in the fall, as they will then suffer a setback that will take them weeks to recover from. Repotting is always a shock to the plant no matter how carefully it is done. House plants need to be sheltered from the hot sun these months, under the shrubs or on a porch where they will not stand in the direct blaze of light. They should not be allowed to flower all summer if they are wanted for bloom in the winter, so if winter blooms are desired pinch off all flower buds during the summer as soon as they form. Let the plants make a strong leaf growth at this time but do not permit them to bloom. Summer is also the time to prune them into shape. If a short, bushy plant is wanted, pinch off the end buds. If you prefer a long slender one let the end bud grow and take off some of the side buds.



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The Travel Editor
HOUSE BEAUTIFUL
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FOOD and DRINK BAR

RIGHT under the left wing of the Navarro. John Perrson, erstwhile of the Valhalla, has opened a new Swedish restaurant called the Drottningholm. There, in addition to the characteristic and delicious smörgåsbord, you can find various seasonal Swedish specialties—meatballs, yellow pea soup, boiled lamb with dill, pancakes, as well as others less familiar and well worth investigating. They keep the traditional festival when the small fresh-water crawfish first come in season, and will serve you (if you can take it) the proverbial tiny glass of aquavit for each claw. Since there are about twenty crawfish to a portion and each has two claws, the old proverb is seldom enforced today. The little pancakes they serve with preserved lingonberries are made like this:

SWEDISH PANCAKES

Beat three eggs into a pint cup of milk, stir in slowly a half pint of flour, a quarter of a cup of sugar and salt to taste. Strain the batter through a fine sieve to make sure there are no dry lumps of flour left, and bake golden brown on a buttered iron. Serve with lingonberries, which look and taste almost exactly like cranberry sauce made the New England way, skins and all.

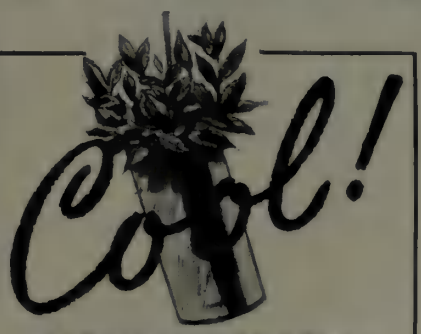
You have probably already seen the new St. Regis wine list, the triumphant choice of Julian Street and Gaston Lauryssen. If you haven't, it is worth a special trip. Combined with their already famous kitchen, it should make the St. Regis a shining example of discriminating service. For, quite aside from the fabulous rarities you would be sure to tell your grandchildren about, this list includes modest wines on which to develop your palate, proving beyond peradventure that good sound wine may also be reasonable in price.

From Jamaica comes news of an extraordinary new fruit. It is a cross between a grapefruit and a tangerine, is vividly described as looking "like a half-deflated football" and is called—of all things—an ugly. The name seems to stick in spite of all efforts to change it. The fruit itself is said to be sweeter and juicier than either of its parents, with a distinctive flavor.

No Philadelphian needs to be told anything about the Bellevue-Stratford. By now it is an institution, an integral part of the city's social scheme. Debuts, engagement parties, wedding receptions are so often held there that they have developed a fine technique for doing all these things exactly as a Philadelphian likes them. But the visitor from out of town who is expecting an ordinary hotel is apt to be surprised. They have a fine, up-standing tradition about food and drink, an astonishingly versatile menu, and the service is distinctly personal.

Hampshire House is all ready for those of us who stay in New York this summer. A special dining room, decorated by Dorothy Draper, is on the second floor, looks out over the Park. A cold buffet is stacked with huge tureens of jellied soup, great bowls of green salad, hot dishes for those who prefer them. The wines are very fine, and make a note that there is also that consolation for summer, the mint julep, the recipe southern and a deep secret, served in frosted silver cups.





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COMPASS POINTERS



Mrs. William Hamilton Gibson, III, of New York, up to her ears in bicycles at the recent tennis matches in the Stadium in Bermuda



The boat's in, and Front Street is in a fine frenzy of excitement, buzzing with bicycles and carriages

THIS IS BERMUDA

IT'S a little hard to reduce to any concise formula just what it is about Bermuda. The white chalky walls. The British Colonial houses. The bougainvillea rioting about. The aquarium. The sweaters. The bicycles. The incredible sea. The cliffs. The little towns. The people. It's all of these and a great deal more. To say that Bermuda is beautiful is a little less than the truth. To say that it's friendly understates the case. It's indefinably and pervasively a place which soothes the mind, the nerves and the heart. It is a place in which you cannot fail to gain a certain glow of health, though you may do nothing to deserve it.

This is the picture. You climb, very weary, up a New York gangplank, onto one or the other of the friendliest boats afloat, the Queen of Bermuda or the Monarch. You are greeted by British stewards and stewardesses, by trig little rooms with trig little baths (each room has one) and at once an atmosphere begins to lap you up. You order a Planter's Punch in the smoking room before dinner and begin to slough off some of the turmoil which was bred in you by the city. You hang over the railing and watch warmer waters flow past the ship's sides. You begin to sense that there is a special gaiety in the air. That it's a Bermuda gaiety.

The sea crossing makes a complete gap between one world and another. When the Queen or the Monarch maneuvers its great bulk up to the sheds at Hamilton,

a world has fallen away from you. On the dock are girls in wash dresses. Down Front Street trot horses pulling carriages, in a fine jumble of bicycles and colonels. You disembark and in a very few minutes you are pelting down steep steps into the street where all of a sudden you are walking in a wonderful hot sun which goes right to the core of you and makes you feel like holding your head up and throwing your chest out. You cannot wait to get to your hotel and change your clothes. Most of all to get into a bathing suit and dig your toes into pink coral sand and let the fresh breeze do vagarious things to your hair.

If you've been before, you've forgotten how good and rich the color is. If you haven't, you are astonished. The houses white, the grass green, the flowers gaudy and the sea all the blues and greens there are. And set against this dramatic background is a life as undramatic as you please. This is no suckers' paradise. You are not badgered to buy or robbed by hotels and shops. Bermuda at once makes it obvious that she has a life of her own. That she is businesslike and busy. She is not concerned with making a fool of you. She's glad you've come and you are treated accordingly, like an honored guest. Everything is done to make your trip fun, but Bermuda has neither the wish nor the time to exploit you. So as you bicycle and ride the enchanting railroad or walk, you will find that while there are many of your compatriots along the way, there are also a lot of Bermudians and they are charming people.

If you want to put your Bermuda on a shoestring basis, it's no hardship. The best way is to rent a little house, hire a little black maid, bicycle into Hamilton or St. George's to do your shopping and settle down to life on the islands as though it were forever. It is something of an adventure to wheel home from a morning's foraging with a live lobster (clawless, it is true) in the basket of your bicycle. If you are up betimes, you will find grand pickings in the sheds along the water front where the farmers bring their produce, and the fishermen their fish, to sell direct to you on a coöp basis. You will scarcely be human if you can get by the cool doors of Trimmingham's and H. A. & E. Smith's which, like many British stores, hide behind a stern exterior a stock which is a three days' marvel. You will be a puritan indeed if you can get past Gosling's, where a little sherry-tasting, preliminary to buying, can make your bicycle trip home a series of delirious swoops and dives, to be envied by the swallows.

Bermudians are charmers. If you can lure a letter of introduction to a Bermudian out of anyone, grab it, guard it, use it. Of course it isn't in the least fair, because they are continually being descended on by visiting firemen and you can't get away if you live on islands. But they seem to take it in their stride.

It is, on the face of it, silly to urge anyone to do anything purposeful in the course of a Bermuda holiday. But this department cannot resist listing its favorite things to do, so you can't blame us if you miss anything. A picnic on the south shore where the cliffs tumble into the sea. Lobster and a pot of tea at Claudia Darrell's Waterlot Inn, Riddell's Bay. Poking around Tucker's Town. Poking around St. George's. Hours in the Aquarium. Golf at the Mid-Ocean Club. Tennis almost any place. Swimming almost any place. Planter's Punches at the Coral Island Club. Fishing.

Don't pay any attention to us. We're homesick for Bermuda and those are the things we'd like to be doing at this instant. Go to Bermuda without a plan. Relax in the place of all places where it's easiest and most suitable to relax. You will come back a Bermuda addict. You can't help it.



At "Woodhaven," Miss Helen Wood's place in Paget, levels of coral stone mark the way to the garden



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WHAT *WILL* GROW IN SHADE

CONTINUED FROM PAGE 45

depended upon, as here shrubs take from one to two years longer to produce flowers than in sun.

The two Hydrangeas, *arborescens* and *paniculata*, make sturdy backgrounds and bloom well and consistently; the flowering Raspberry, *Rubus odorata*, cares little whether sun or shadow plays over it; the Maple leaf Viburnum, *V. acerifolium*, is a Snowball liking a dark corner, and produces heads of white flowers with placid regularity. Forsythia is no golden rain, but yellow enough to be worth while, and *F. suspensa* may be used as a vine and trained to wall or lattice. Spiræa and Kerria, the single one, blossom well, and Privet endures. Honeysuckles and Hamamelis form duets of flourishing foliage and inconspicuous flowers, and the four shrub-trees, *Crataegus crus-galli* (Whitethorn), Sourwood, Ailanthus, and the Varnish tree grow well.

For facing down, dwarf, feathery Zanthorhiza fills the bill. Vines may be considered as background, so include them here. Again as with the shrubs, good foliage but few flowers may be expected. Three-year roots should be bought with a surplus of vigor to spend in becoming established. Hops, *Humulus japonica*, is called an annual, but it springs up from the roots each year in perennial fashion. The common Bittersweet, Dutchman's Pipe and Silver Lace vine, *Polyganum auberti*, are dependable. Actinidia is equally good (protect it from cats until established), Clematis, *C. paniculata*, gives fair foliage, the climbing Honeysuckles have a moderate growth and Wistaria grows, but does not bloom.

Ground covers are an important item, since grass, even the shade variety, is a perfect will-o'-the-wisp. Vines pegged down to the ground, such as Wistaria and Honeysuckle, cover the earth acceptably, especially on any slope or bank, English Ivy the same, and Periwinkle, *Vinca minor*—the best is Bowles variety—will spread if soft loam or peat moss is provided under its clinging runners. Ground Ivy, *Nepeta hederacea; Pachysandra terminalis;* Lily-of-the-Valley; *Sedum spurium;* Speedwell, *Veronica chamaedrys*, have all served their purpose admirably. And when I become absolutely discouraged over the appearance of the bare ground, I use Pine needles generously.

Perennials, for annuals do come into the matter at all, almost be counted off on the hands. They begin in May the two Dicentras, our old fri Bleedingheart and the lo bushier type *D. eximia*, wh adds "fringed" to its name. B are trustworthy, but the last g on all summer in endless blo spreads green cushions in dark corners, seeds itself for repetiti

Of much the same type but l well known is the fumitory gro Corydalis, with yellow flowe seed-casting proclivities, tuf fine foliage and bloom for summer. Then out of the h garden where it belongs I t *Myrrhis odorata*, Sweet Cic with fine-cut, whitish, spreadi leaves. The flower is flat and wh and the seeds in brown po decorative of themselves. All su mer new fronds appear, and lasts well into fall.

The unexciting Hosta, son times listed as Funkia, and oft called Plantain Lily, is probab the best flowering plant for co plete shade. Any of the membe of the large family, with whi blooms or blue, with plain gre leaves or green, edged white, white, edged green, or bluish a cushiony—it makes no differenc You may not like them, but the will grow!

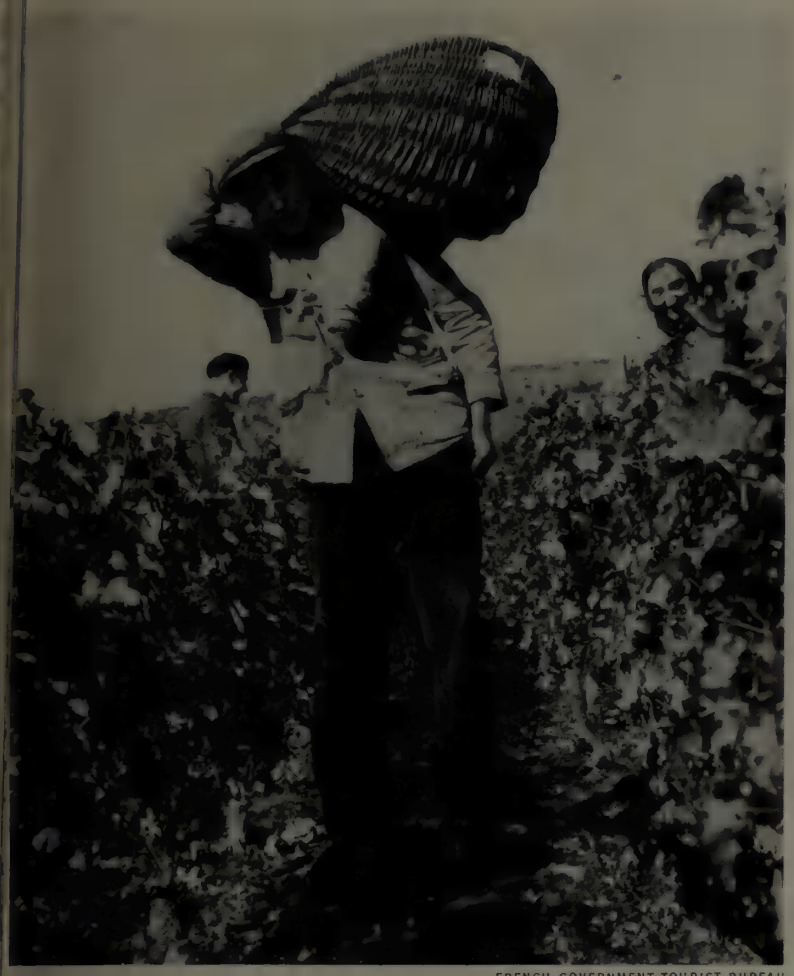
All the Rues, Thalictrum never fail of either appearance bloom; black Snakeroot, *Cimic fuga racemosa*, and Thorough wort, *Eupatorium ageroides*, ha like characteristics. *Mertens virginica*, Virginia Cowslip, right now hiding its blue-pi heads under a bench, oblivious the sun. These, with white Tri lium and blue Violets, comple the list that I can guarantee.

There are many hardy fer which are completely at home dense shade, and a very love garden is possible composed these lacy things alone. Do n make the mistake, however, supposing that all types will without sun, and in orderin specify plainly the locality i tended. *Osmunda claytonia*, inte rupted; *Dryopteris marginal* leathery wood fern; *Dennstædt punctilobula*, hay-scented; *Pol stichum acrostichoides*, the eve green Christmas fern, do well shady places with little moistur and there is a longer list for sha and dampness.

(*Continued on page* 70)

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two features
gardeners shouldn't miss

Upkeep and maintenance. Whenever a plant self-sows and so colonizes its tribe, it is an indication that the location is to its liking. Hence the gardener is bound to accept it and rejoice. Also the successful grower in shade allows without annoyance the spring house-cleaning to be delayed, and has no particular passion for areas swept of every leaf or bit of debris. Many of the plant types suited to shade resent poking, many make late appearances, the majority revel in a leaf mulch and will self-sow only in their own time. You cannot hurry them.

So, leaving the usual ritual of cultivation out, the three important tasks of maintenance are watering, feeding, and mulching. Where there are trees, the first two cannot be neglected, and under any conditions, moisture is a prime necessity, as the majority of plants have their natural habitat in cool, damp sites. A sprinkler syst a boon, but failing that, s tiles at intervals of five or six kept filled with water s times a day, give a moist su that roots hunt for. A mo feeding with a good fertilizer suffice, and I am quite apt t it in the tilings for the wat carry down. This does not tak place of surface application; an added fillip. A mulch is perative to keep watering being a tiresome, repetitious cupation, in that it conserves dampness. Peat moss serves purpose here to the best ad tage, and before spreading i sure the peat is thoroughly or it will absorb water from soil. Spread it around a coupl inches thick, pushing it up to the stalks of the plants. sign of drying out, soak, sprinkle, the whole area. Neve anything get thirsty.

PLANT YOUR LILIES IN AUTUM

CONTINUED FROM PAGE 46

persists through the winter. In September many of the lovely American Lilies are better planted and amongst these are *canadense, superbum, Grayi, pardalinum, pardalinum giganteum* and *philadelphicum.* All of these varieties start to root quite early, and September and October plantings give the best success.

In October and November the *speciosum* varieties, home-grown *auratums, henryi, regale,* early and late varieties of *formosanum* (often still misnamed *philippinense formosanum*), the *martagons, umbellatums, elegans, tenuifolium* and many other varieties can go into the ground. Certain Lilies come from Japan and usually do not arrive here until late November. Rather than delay planting of these until spring it is vastly better to mulch the ground w they are to go and plant as as they come to hand. I have m many plantings in December January of *auratum, specios henryi, tigrinum* and others always with success.

It is important to get bulbs roots attached when possible. S varieties lose their roots as b mature, while many retain th These roots are active during winter in many cases and thi particularly true of a number our native Lilies. When plan must be done in spring the ear it is finished the better after has dried and become worka In buying bulbs it is a mistake ways to insist on the largest s Those of medium size may not so many blooms the first sea but they are more likely to

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sist. Never leave Lily bulbs exposed to the sun or where they will dry out, for this causes shriveling of the scales. Keep packed in soil, sand or peat moss until you can plant them.

Amateurs can raise some varieties of Lilies from seed quite easily. Some of the varieties of quick germination are *regale* and its hybrids, *henryi*, *tenuifolium*, *willmottiae*, the two varieties of *formosanum*, *amabile* and the new Salonika variety of *candidum*. These can be sown in late fall, started indoors in winter or in a cold frame in April. The *formosanums*, if started in winter, will throw a fair number of flowers the same year. Several others will give some blooms the second year. On the other hand, many varieties like *auratum*, *speciosum*, the *martagons*, nearly all American and most of the European Lilies are very slow in germinating. Some require six months, others a full year.

For a long succession of flowers commencing in late May in the vicinity of New York and persisting until October, the following twelve varieties are suggested as being hardy, of fairly easy culture and not at all fussy. *Tenuifolium*, *umbellatum*, *hansoni*, *candidum*, *regale*, early *formosanum*, *henryi*, *batemanniae*, *tigrinum giganteum*, *canadense*, *speciosum*, and late *formosanum*. If half a dozen others are desired try *elegans*, which comes in a number of colors, *auratum platyphyllum*, *pardalinum*, *superbum*, *willmottiae*, and *maximowiczii*.

Here are a few varieties, some of them rather recent additions, which in some cases cost more but are easily worth the difference. *Testaceum*, better known as the Nankeen Lily, is in my estimation the loveliest of all Lilies, flowering with the Madonna Lily (the latter and the scarlet *chalcedonicum* being its parents). *Creelmanni* is a lovely hybrid between *regale* and *sargentiae* and with *princeps* and Pride of Charlotte extends the *regale* season. *Tenuifolium* Red Star is a much glorified Coral Lily with blooms thrice the size of the old type; *speciosum melpomene* is the most richly colored of the *speciosum* family; *martagon album* and *martagon dalmaticum* are lovely forms of the Martagon Lily of Europe. The new Salonika variety of *candidum* is a grand acquisition. It flowers a week earlier than other types, blooms from very small bulbs, seeds heavily and germinates quickly, but best of all it has so far proved free from disease. *Sulphureum* is magnificent, with immense trumpets produced in late August and September.

Lilies making all their roots below the bulbs, like *candidum* and *testaceum*, require shallow planting, 2″ to 4″ deep. On the other hand, many varieties produce more stem than basal roots and require an average covering of 8″, except that in very heavy soil 6″ will be better. Among the varieties coming in this class are *auratum*, *speciosum*, *henryi*, *formosanum*, all *regale* hybrids, *hansoni*, *tigrinum* and others. The *umbellatum martagon*, *tenuifolium*, *japonicum*, *rubellum*, *amabile*, *davuricum* and others do best covered 4″ to 5″. *Candidum*, *testaceum*, the *martagons* and most of the European Lilies like sweet soil, the bulk of the others a neutral or acid one. Some varieties like *regale* succeed just as well in a sweet as in an acid soil, but most of our American varieties dislike lime.

Watering Lilies outdoors is neither necessary nor desirable. In cutting flowers be sure to leave part of the stem with some foliage to build up a good bulb. Seed production weakens bulbs, and in a desire to secure seeds don't allow stalks to carry over one or two pods. Be sure to remove the pods as soon as they show signs of cracking open. Never use chemical fertilizers about Lilies; they are very harmful. All varieties can be grown in full sunshine. Some will succeed well in open woodlands and nearly all stay longer in bloom and hold their color better with a moderate degree of shade.

Lilies, like other plants, have their diseases. Botrytis attacks *candidum*, *testaceum* and some other varieties. The foliage dies starting from the base and running up; buds are deformed and flowers worthless. Dusting plants and the ground about them with dry Bordeaux mixture in the fall is good policy, and spraying with liquid Bordeaux as soon as growth starts in spring and persisting weekly until buds are well spread on the stalks is an excellent preventive. This trouble does not affect the bulbs themselves, but the mosaic disease, which comes to us largely from Japan in importations of *auratum* and other varieties, is much more serious. No dipping, dusting or spraying is of any value in this case. Plants will start growing vigorously and later leaves and flower buds will turn yellow and fall off. Bulbs thus affected should be lifted and destroyed. This disease is spread by aphis, and mere cutting down of the stalks will not suffice.

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Wilson's JAP-RO-CIDE is recognized as the most deadly spray for this pest. Simple to use, odorless, non-inflammable and NON-POISONOUS to humans or pets.

On sale at leading hardware, seed and flower stores

Wilson's JAP-RO-CIDE

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Billy Baxter
QUININE SODA

Split bottles of Billy Baxter Quinine Soda, enough for a single drink-service, four dozen bottles to the case, delivered to your door, $6.00; there is a rebate of two-cents a bottle when the empty bottles are picked up.

Your dealer CAN supply you; if he WILL NOT, you MAY order from the Springs.

In ordering from the Springs, please use your letterhead, for identification—mention local banker.

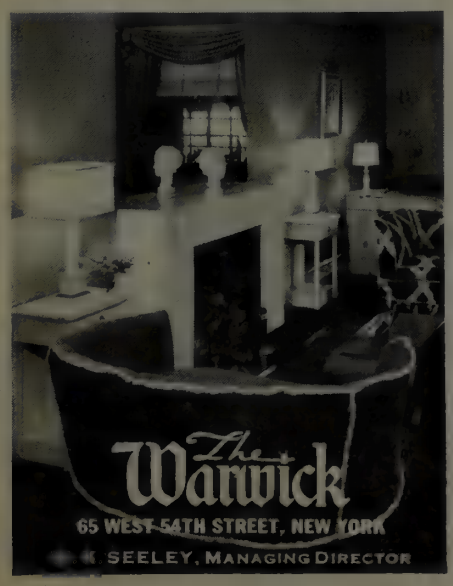
Booklet and recipes for the asking.

RED RAVEN CO., CHESWICK, PA.



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pass the celebrities of the world's capitals, a noteworthy indication of the perfection that lies within. Suites of varied arrangements, some with terraces, available for immediate or fall occupancy. By the day from $4.50.



Phone to Find
WHO SELLS IT
See Last Page

During the Sweltering Summer Days



SAVE YOUR TIME AND ENERG

HOUSE BEAUTIFUL, to help you do this, has evolved a cool simple way of shopping. All merchandise advertised in this issue bearing the little telephone symbol is just within your hand's reach. Call your nearest telephone exchange, as listed at the right, and ask "Who Sells It" . . . as advertised in the July issue of HOUSE BEAUTIFUL? As easy as that.

These firms are using the Phone to Find WHO SELLS IT Service in This issue.

	Page
Billy Baxter	72
Curtis Woodwork	60
Johns-Manville "Blown" Rock Wool Home Insulation	55

No Loss of Time—
No Loss of Energy

And Sunday shopping impulses are never thwarted! The service operates 24 hours a day, EVERY DAY in the year.

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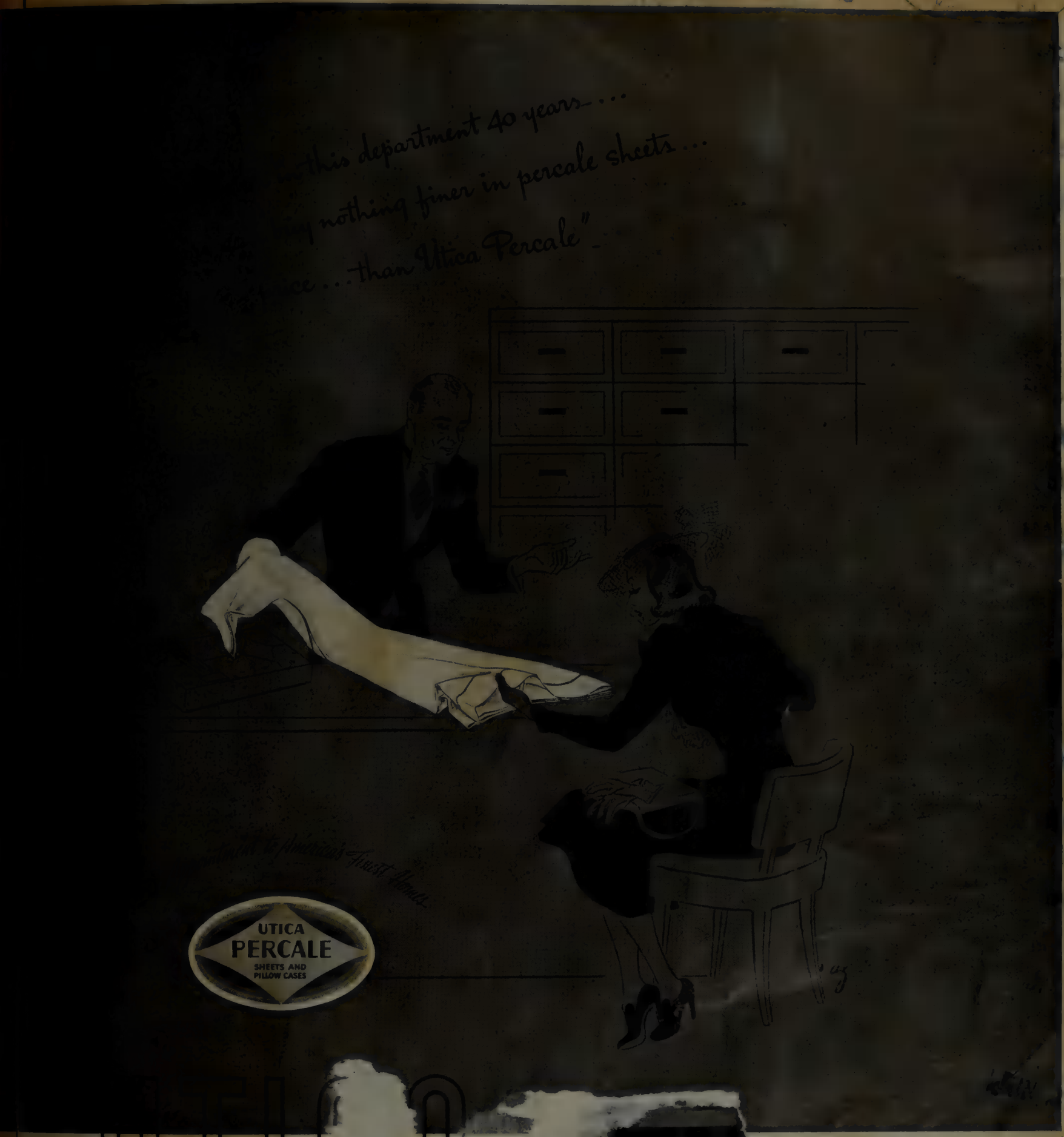
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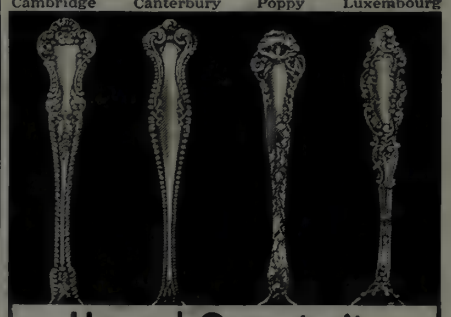
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To fill in your inactive and obsolete patterns of flat silver. We have accumulated more than *three hundred* of these patterns, such as:

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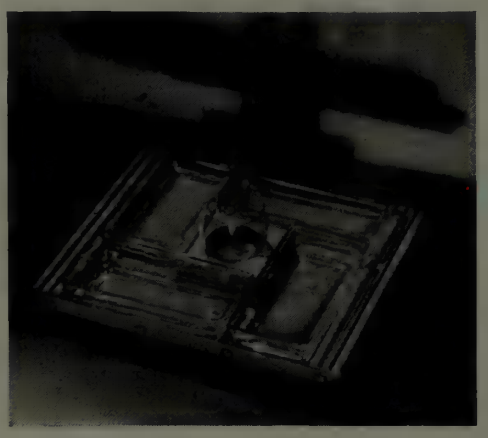
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LAZY SUSAN. For summ living and ■ houseful of gue dining is infinitely easier if y have a Lazy Susan on y table. This one of natural w has four dishes and a sm bowl of olives, radishes, m tard or mayonnaise. It sp around easily, makes an ap tizing as well as decora centerpiece. 14″ x 11″. O $5. At Reits Glassware, Lexington Avenue, New Y



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LAMENT OF A SUMM HOSTESS. Guests galo frenzied conclaves with butc baker, candlestick maker; n tears. The solution is smo turkey! Dress it up with sa and lo! your table is the of the town. 7 to 15 lb. turk are $1.35 the pound; slic the prices are: dark meat, the pound, mixed $3, white Vendôme, Inc., 415 Madi Ave., New York.

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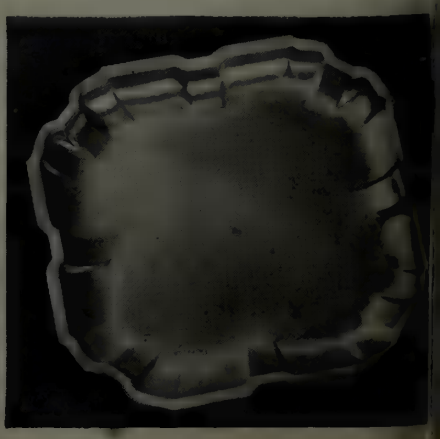
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CAVIAR OR SCRAMBLED EGGS served on this sterling silver plate will charge your luncheon with atmosphere—a necessary balm for August weather. Or when you entertain an ex-schoolmate, heap it with crisp lettuce and yellow tomatoes, serve iced tea tangy with mint, and your gabfest will go on and on. 9½″ x 9½″, with fluted border. $30 at H. Morton Co., Oakland, Cal.

HOUSE BEAUTIFUL combined with HOME & FIELD August, 1938

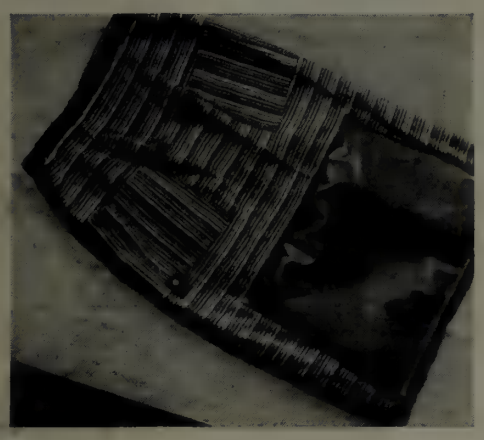
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ARDEN GLAMOUR—with u a decorative element in an ron of sturdy homespuns. ne mood is Colonial America, d two large pockets, tabs for ols and the kneeling pad vered with waterproof leath-ette will make gardening lark. The apron is 35″ x 50″, mes in sprightly colors and sts $4.25. Malcom's House d Garden Store, 524 No. harles Street, Baltimore, Md.



VIGOROUS VASE. A top hat with forthright lines in the American tradition is reproduced from old hobnail glass. Fill it with delphinium and pink sweet peas—great handfuls of them in delirious confusion—and your top hat will give to any room a white-tie fillip. It comes in two sizes: 6″ is $1.50, 10″ $2.79. At Bloomingdale's, Lexington Avenue and 59th Street, New York.



ERSONALIZED TOAST. crid morning smells and urnt toast are no more. With ne new Pioneer Automatic oaster breakfast is a blithe eal indeed and its exclusive spector device makes toast to rder. Of chromium plate, walut bakelite trim, it is 8¼″ ng, 7″ high, 5½″ wide, operes on 725 watts and costs 12.95. B. Altman's, Fifth Avenue and 34th Street, New York.



WHAT ARE YOU LIKE? Are you famous as a hostess with the happy faculty of having your appointments a jump ahead of everyone else's? Then this is for you. Georg Jensen has these pewter candle snuffers, the stem a sword, the extinguisher a tri-cornered hat, and they're only $3 each, 7″ long. Orrefors crystal candelabra, 8″ spread, $10.50 the pair. 667 Fifth Avenue, New York.



The MEXANDAL

is here in gay colors

Order these Huaraches in pure white, blue or dull red.
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Styled with a medium cuban heel, open toe and ankle tie strap. The Mexandal is woven in Mexico of soft leather thongs and has the comfort of a real Huarache.

To order send an outline of the foot and mention color preferred

The OLD MEXICO SHOP
SANTA FÉ — NEW MEXICO

An OLD ENGLISH Custom!



THIS EGG CODDLER comes from England to cook your eggs in a delightful manner. Just pop your eggs into the cups, with butter and seasoning. Place in pan of boiling water for 5 minutes, and you have eggs of perfect and delicious flavor.

Cups in blue, green or yellow china, each, **$1.50**; white china, each **$1.25**
Wire stand, unfinished . . . . . **$ .65**
Painted to match Egg Cups . . **$1.15**

Send for housewares booklet "H"

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145 EAST 57th ST. · *Since 1848* · NEW YORK

BIRD BATHS No. 164—18″ wide—No. 444



IT'S BATHING TIME!

Give the birds a treat in one of these high fired Terra Cotta baths. The scalloped Bowl in stony gray is $5, the Shell in light red lined with turquoise glaze, $7.50. F.O.B. Philadelphia.
SEND 10¢ IN STAMPS FOR OTHER GARDEN DESIGNS.

GALLOWAY POTTERY
3220 Walnut Street, Philadelphia, Pa.

Treasure
FROM
SLOANE'S AUGUST SALE



In this annual Sloane event, every department offers values that become a New York midsummer phenomenon. Above is a typical one from the Four Centuries Shop...a rare and charming Directoire chocolate table of mahogany with top gallery banded in gold. Formerly priced at $325; for the August sale, $225. And from our fine furniture group, the Sloane Master Craftsmen reproduction of this same table, faithful in every detail and reduced from $65 to $55 for the sale.

W & J Sloane
FIFTH AVENUE AT 47TH · NEW YORK

DISTINCTIVE GARDEN, TERRACE, SUN PARLOR and YACHT FURNITURE



Attractive Arm Chair No. 1418

We design and ... to your order
Illustrated catalog
GRAND CENTRAL WICKER SHOP, INC.
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2nd and 3rd Floors



EFFICIENCY EXPERT. Summer is heralded with carefree abandon, even by a busy housewife. But the first of the month still brings bills galore, and here is a portfolio with accordion file to bring order to your desk chaos. It is 10″ × 12″ and comes in black, red or natural calfskin with gold decoration. $9.50 at W. & J. Sloane, 47th Street and Fifth Avenue, New York.





STEAMER CHAIR BLISS—and its name is "Chummy." There's a compartment for magazines and after choosing your reading matter, stretch out and wallow in the luxury of relaxing weary legs. 21″ high, it is made of solid mahogany and will round out an early American room beautifully. The price is only $7.75 and you will find it at Lycett, Inc., Baltimore, Md.



THAT SINKING FEELIN(when you step out of a t onto a thick soft carpet, is lil sailing off on a cloud of flu down. This imported Shag Mat comes in every concei able shade and will give your bathroom a powder p look. It measures 19″ x 3 the price is only $3.50 a you'll adore it, we promise y At Mosse, 659 Fifth Aven New York.

WATER BABIES. Summer and the beach are interchangeable words for tousled-head romperites. But even the wide-eyed wonder of slithering pink toes through hot sand can't blot out the thought of china children at home, and these 12″ wooden beach dolls make fine foster children. Water won't hurt them. $3.50 each at Bullocks-Wilshire, 3050 Wilshire Blvd., Los Angeles.



REFLECTED GLORY. Create the illusion of coolness and forget the temperature. Our suggestion is a gun-metal mirror plaque with attached flower container in satin nickel finish. For elfin charm fill it with deep blue cornflowers or trailing ivy. Your room will seem larger, too. Diameter, 8¾″, height, 10¾″; $1. Lambert Bros., Lexington Avenue and 60th Street, New York.





$2 STAKE—and you can't lose. The idea is this: You spear your smoking stand into the lawn and while you're sun-festing or watching a set of tennis you have your cigarette and drink within easy reach. It is made of metal, comes in any color and measures 32″ high. The 5″ glasses are $5 the dozen. Express collect from Evelyn Reed, 524 Madison Avenue, New York.



THE MUSIC GOES ROUND there's a dancing itch in you toes, and the gramophone ha staged a come-back! You daughter's allowance alternate between Benny Goodman r cordings and Madam Butterf music. You need a record l brary. This rack has 50 num bered compartments, and matching numbered chart f titles. $3.50 at Haynes Griffi 373 Madison Avenue, New Yor

SALAD DAYS, with the thermometer soaring to 90° and your vitality plunging to zero. You'll be a happier person, and your husband's pride and joy, if you shower, jump into the coolest, prettiest wisp you own, and in a shady corner of the terrace have a salad dinner served on this sterling dish. Diameter 14″, price $55. Harrington Co., 82 N. High Street, Columbus, O.



MORNING AMBROSIA. Whether or no coffee cranks pave the way to Reno, the new Silex Delray model is worth knowing about. And here's a magic formula: use 1 level tablespoon for each cup of water and let the coffee go through twice. This model comes in 6 or 8-cup sizes with black or red Moldex trim. Lewis & Conger, Sixth Ave. & 45th Street, New York.



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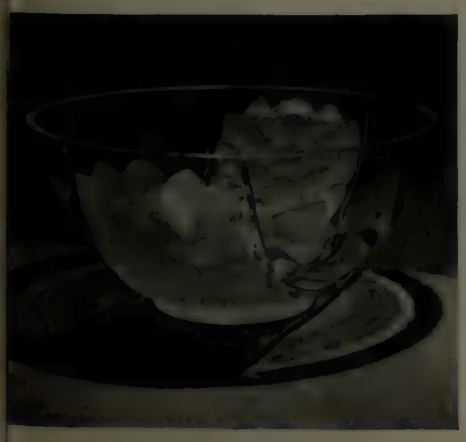
DY OF THE NURSERY, l very grown up she will be h these reproductions of chcock chairs. Susan, the rag doll in the picture, es them and we lost our rts to her. The chairs come olive or ebony with stencil igns and rush seats. 14" m seat to floor, they are .50 each. Susan. is $10.50. ildhood, Inc., 32 East 65th eet, New York.



FUNCTIONAL BEAUTY. A master craftsman waves his wand and the ugly duckling ash stand becomes a lithe swan. Designed by Salterini, this one is of wrought iron, has a removable tray, a twining leaf motif on the stand and measures 27" high. Comes in black, half polished iron, Pompeian green and white. $3.50 at Hammacher Schlemmer, 145 East 57th Street, N. Y.



I-HO, HI-HO. It's off to y they go. And when you d bon voyage gifts, remem- r what sea air does to appe- es (London and a liquid et!). Here is a white leath- n chest with blue and red ings and a blue and red amer embossed on the cover. lled with candy and nuts, .50; with cakes and cookies, .50. Schrafft's, 58 West 23rd reet, N. Y.



SHE HATES TO COOK and so she resorts to salad dinners these hot nights—cool, green, crisp, a liberal dash of garlic and served in this heavy etched bowl and plate. Or imagine mountains of vanilla ice cream with fresh strawberries! Alone, the plate is fine for hors d'oeuvres. Diameter of bowl, 10½", plate 13". Only $7.50 the set. At John Wanamaker, New York and Philadelphia.



Not merely because of your guests, but for the benefit of your own health and convenience, ride upstairs on a Sedgwick. You'll feel lots fresher at the end of the day, for stair-climbing is fatiguing and often unsuspectingly injurious to the heart.

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THE St. Regis

Fifth Avenue at 55th Street New York

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CRITERION PHOTOCRAFT CO.

The Navarro, in this living room, indulges in a thoroughly homy atmosphere, and as final touches to the picture there are a fireplace and a fine view



OLD MASTERS ASSOCIATES, INC.

There is something very English about the quiet good taste of this room at the Westbury with its gracefully flowered upholstery and papered walls



The lavish proportions of this dining room at the Pierre prove once again why it's a delight to live in a hotel. Below the windows is Central Park

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RETRIEVERS IN THE FIELD. Of the several types of field trial competitions held regularly in various sections of the United States none has grown more rapidly than those for the retriever breeds. These include Chesapeake Bay dogs, Labradors, Irish water spaniels and the flat-coated, curly-coated and golden retrievers. In recent issues I have written something about field trial meetings for pointers and setters and the trials for the spaniel breeds. Field trial competitions among the retrievers are the most recent additions to the sport, and the spectacular features of these events are attracting a rapidly increasing following. In the trials for pointers and setters the dogs are worked on upland game. They point their birds, which are flushed by the handler and are not shot. In the spaniel trials the dogs are worked mostly on pheasants, which they put up from the coverts. The birds are shot by the guns and the dogs retrieve the fallen birds to their handlers. Not a great deal of water work is required of the spaniels, although they must qualify in the water before they can become field trial champions and a water test is required in the open events.

RETRIEVER REQUIREMENTS. Retrievers are exactly what their name implies. They do not point, nor do they hunt their game. Their sole mission is to retrieve birds after they have been shot. This applies both to upland game shot in regular hunting or in drives, and also to waterfowl brought down in lakes or coastal waters. Finished work in the water is even more necessary than on land. As is the case in trials for the other breeds, every endeavor is made to simulate as nearly as possible the co ditions met in an average day's sho ing. For the best results, therefo the retriever always should be und complete control. In working on u land game he must walk at heel whi his handler is in motion or sit quiet when in the line or waiting his oppo tunity. He moves only on the order his handler. Accurate marking is t first essential of a first-class retriev and is of prime importance, since is expected to retrieve his gan quickly without covering any mo ground than is absolutely necessa to locate his birds.

In land work, as well as in t water, innate intelligence is often d played to a high degree. In the form phase the most valuable retriever one who marks the fall of his gam goes to it with speed and by t shortest route, returning as quickly possible and delivering the bird the hand of his handler. It is in o scure or hidden falls that the retriev displays his intelligence. If it is i possible for him to see the line of t fall he is expected to take the rig direction from the signals of h handler. He should, through expe ence, be able to use the wind catch the scent of the fallen gam This calls for sagacity, attention t the commands of his handler, pe severance and courage in working ou his problem.

A contender is penalized if he d liberately drops his game during th retrieve, but not if he lets go of hi bird to secure a firmer hold. R trievers must have tender mouth and disqualification results when dog chews or injures his bird. A do is disqualified for this offense, how ever, only after the injured bird ha been examined by at least two judges Contenders in retriever trials must b steady to shot and fall of the gam and must be under control at a times. A dog is disqualified if h breaks deliberately and goes out control; but a slight break in whic the dog stops immediately to com mand is not heavily penalized, e pecially if it is due to overeagernes and the rest of his work is of goo quality. Marking, control and takin direction from the handler are o especial importance in working o waterfowl. They are most essential i tidal waters and when the wind high, causing ducks to drift rapidl

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from the spot where the dog marked the fall in the water. This is true, as well, when birds are only slightly crippled and swim rapidly. In such circumstances the handler is permitted to leave the blind and walk along the shore where he will be visible to his charge and therefore be better able to signal by voice, whistle or gesture of the arm.

All of the retrievers are excellent performers in the water, although the Chesapeake Bay is the water dog par excellence. Many astonishing feats of courage and endurance have been recorded of numerous individuals. Their persistence is remarkable and they will pursue a wounded duck to the point of utter exhaustion unless the handler is able to call them off. No water is too cold for them and none too rough to daunt them. All of the retriever breeds have coats that are almost impervious to water. After coming ashore a few vigorous shakes make them practically dry.

THE NEW SEASON. This will be the most active season in the history of the sport in the Eastern section of the United States. In the Middle West and on the Pacific Coast interest among retriever enthusiasts is growing rapidly and it is not unlikely that a number of field trial meetings will be held in those sections, although dates had not been selected at the time this was written. There has been some talk of an Eastern tour by representatives from the Coast, who would enter the trials in the middle section of the country and then come on to the Atlantic Coast to participate in the leading meetings. While the schedule is subject to revision, the season probably will be opened on October 10 with a two-day meeting under the auspices of the Women's Field Trial Club on the estate of Mr. and Mrs. Gerald M. Livingston in Huntington, Long Island. Society women in large numbers are keenly interested in retriever meetings and many handle their own dogs. They gave a sanctioned meeting last autumn and have now organized their own club, which is to be formally incorporated. Mrs. Morgan Belmont of New York and Long Island is president, with Mrs. E. Roland Harriman of Arden, N. Y., as vice-president. Mrs. David Wagstaff of Tuxedo Park,



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N. Y., is secretary and treasurer. The Board of Governors is made up of Mrs. William F. C. Ewing of Bedford Village, N. Y., Mrs. Carl Ericson of Ammagansett, Long Island, Mrs. F. J. Frank of Madison, N. J., Mrs. Gerald M. Livingston of Huntington, Long Island, and Mrs. Kathleen B. Starr of Islip, Long Island.

Following the meeting of the women will come the trials of the Irish Water Spaniel Club of America, October 15 and 16, at Stratford, Conn. October 27, 28 and 29 have been claimed by the Rolling Rock Club for its trials at Ligonier, Pa. Three meetings already are scheduled for November. The first will be that of the Labrador Retriever Club on November 2, 3 and 4 in the Shinnecock Hills far out on Long Island. The American Chesapeake Club will hold its meeting over familiar terrain at East Islip, Long Island, on November 11, 12 and 13. The season will close with the trials of the Long Island Retriever Club, November 20 and 21, at a place to be selected.

In other years several distinguished British experts have judged at various field trials, for both spaniels and retrievers. Last autumn the retriever meetings were honored by the presence of Colonel the Lord Vivian of Cornwall. This year Mrs. Joan Hill-Wood will be the guest judge at the trials of the Labrador Retriever Club. She is a niece of Lord George Scott, a noted British authority on Labrador retrievers and author of a standard work on the breed. His niece, who has one of the largest Labrador kennels in England, has officiated at many of the most important British field trial meetings.



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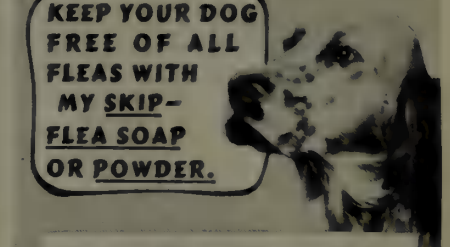


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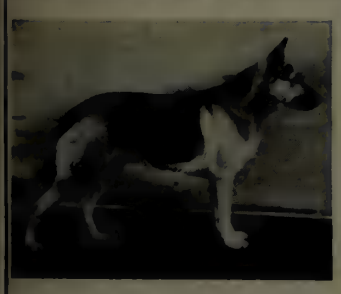


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The September cover

NEXT MONTH

• HOUSE BEAUTIFUL's time machine gives you a glimpse of the future fruits of autumn, above, as photographed by Paul Outerbridge, Jr. The fruits are both actual and Currier and Ives. It's a symbol of the growing patriotism of our editing, that we should greet the new season with one of America's great lithographs. (Note: As this was taken in early spring, the watermelon is a preview, too, came from Martinique, and the peaches from the Argentine. By the time this issue comes out, you'll be buying such fruit from wayside stands, picking it on your own place.)

▪ In preparation for September, we've been looking at colors by the hundred. If we'd been a chameleon, we'd have blown up. As it is, we nearly did, from excitement over the colors which have a brand new look to them. We are now cudgeling our brains to decide what to call them. Though it doesn't matter terribly, for we're going to show them to you in their own hues.

• Nor have we flagged in our enthusiam for America, signalized in July by our article on rooms from the thirteen original states. That was the opening gun. The second salvo will be fired in September when we discuss that most vital subject of where America is going in design. The answer, confidentially, is to town.

• Heads in the clouds, feet on the ground, we have been investigating what goes on in the field of lighting, a subject as important to health as it is to comfort and good decoration.

▪ This month's cover is a photograph in color by Clyde Stoughton of the exterior of the house of Mr. and Mrs. George F. Temple, parents of Shirley. More pictures appear on pages 26 and 27, this issue.

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HARRY M. DUNLAP, *Business Manager*

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"To talk of many things"



of DOORWAYS . . . Somehow I never tire of looking at doorways. I suppose this is because the doorway is the focal point of every house, the place where its spirit is most eloquent. It has always been so in every age, and in every style we find special care lavished on the design of the door and its enframement. It is the one feature that is sure to attract and hold our attention.

Next time you look at a doorway notice how the play of light and shade upon its moldings gives it vitality and personality. The architect is thinking principally of this result when he makes his design. In fact, you might almost say that the moldings are merely a means to the end of creating an effect in sunlight and shadow. Even reflected light plays its part, for moldings are frequently set beneath a cornice to pick up the light.

One of the chief joys of the architect is the design of the doorway. There is an intense esthetic pleasure in studying and restudying the proportions of the moldings, their relations one to the other, their effects in sunlight and in shadow. Creative satisfaction increases as he progresses from rough thumbnail sketches to larger scale drawings, perfecting the design as it develops until at last he makes precise the full-sized profile of each molding, so that the artisan can produce its subtle curves.

Not everyone can share the pleasure of the architect as he works. But anyone can get a keen enjoyment from studying the doorways he sees and tracing out the shadow design which the architect has created. Try it. Before long you will detect the variations and subtleties of proportion and detail that make distinguished doorways. You can start this minute by turning to the Portfolio of Doorways in this issue. They indicate types and show a few variations. Whether you are thinking of a doorway for your new home or of remodeling your present one, you will be repaid for studying them. And if there is no more pressing reason you will find it fun to analyze the differences and decide which you like best.

of ANTIQUES . . . I am often troubled by veneration of old things. There has grown up for some reason or other a rather blind and perhaps unintelligent veneration for things that are old, just because of their age. This is, of course, an advantage to the dealer in antiques and the auctioneer, but just why it should be assumed that because "this piece is 100 years old" it must have added value, I don't know. As a matter of fact, there were as many poorly designed pieces of furniture or objets d'art a hundred or two hundred years ago as are made now. My plea is for a more discerning perception of the intrinsic beauty of line, form, texture and color of the thing itself, irrespective of its age. The design, craftsmanship, and finish should be more important than dates. There are many old pieces, it is true, that are both interesting and important historically as showing the beginning of various stages of design periods or trends. There are also those that are amusing and quaint because of their naïveté, even their ingenuous sincerity or their amusing form or conception. Actually they may be of crude, immature design, constructed of poor material and show unskillful workmanship. These should be judged for what they are rather than venerated merely for their antiquity.

of ACTION . . . It is so easy to look through the magazines and to pause a moment to look at a picture or read a few paragraphs that give suggestions of something we might do some day. That is a pleasurable in-one-eye-and-out-the-other sort of reading, but I have found it is lots more fun to try out a suggestion if only to see how it works. It may be just some little thing or it may be a whole decorating scheme, but trying it out is worth the effort. As one small instance, last month's Scrapbook page suggested that tubes of sweetened water hung among the flowers would attract humming birds. So we tried it out and, sure enough, it worked, much to the joy of the whole family. The author did not say that neglected apple trees attract the warblers, but the fact is this feeding ground is alive with their color. Through trying out her simple suggestion we have added the humming birds to the life and beauty of the garden. Why not try out at least one suggestion from HOUSE BEAUTIFUL each month? I have found it fun.

Kenneth K. Stowell





EMELIE DANIELSON

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SCHOOL KEEPS

Two old schoolhouses in Connecticut have been remodeled. One of them is now a house to live in and the other has been made a play house. Both are furnished with Americana

WHETHER it was the schoolhouse or the land which first tempted Mrs. Kingsland Hay to buy her place in Westport is not now quite clear to anyone. The building followed a pattern wistfully familiar to most of us. There is a drawing of it above. It had two front doors with two little squares of entries, the sexes of coats and hats being demurely segregated. Back of that was just the one big room. There was only one floor and an attic with windows at either end. That was all it had ever been. Being sturdy it had withstood imperturbably a hundred years of battering from within and without and the timbers were, if not distinguished, strong and good. They might well serve for another century.

Mr. and Mrs. Hay bought it, and there must have been moments when they flirted with the idea of pulling it down and starting fresh. Fortunately for them, they have a friend who is an architect and he liked the schoolhouse and is a patient man. Mr. Phillips Russell took the inside out of it, leaving only the shell, and did things to the outside and made it into a house full of charm without dispelling the ghosts of scholars long since gone.

He took the ceiling out of the big room and put in another one which divided it into two floors. One door went. Windows were relocated. The cupola came down, falling to pieces on the way. Sentimentally it was memorialized on the roof

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of the wing which serves as a garage and will one day include servants' quarters, too. Partitions, plumbing, heating system ducts, wide oak plank floors, paneling came into being. Very little remained of the original; some uprights, some plaster. But the character of the new house has been subtly shaped by the character of the old as well as by the fact that the work, even to the living room paneling, was done by local Connecticut hands in a style which runs in the blood of New Englanders.

The interior is honest and simple, and Mrs. Hay has wisely furnished it with simple American things, which fit comfortably, with no break in the rhythm.

The house will be larger one day. There are blueprints all drawn for a wing on the other side to balance the one already built. Doors upstairs and down will

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e un-nailed and the house will
row. But the original block,
he stout complacent square of
he old schoolhouse, will never
e tampered with. It was built,
s such things were a hundred
ears ago, to last, and it will
ast, full of years and grace.



MORE PICTURES OF THE SCHOOL IN WESTPORT

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Another school, this one on Good Hill Farm in Connecticut, became a play house
It was built in the eighteenth century and there are still natives alive who went t
school here. The original ceiling is domed, a wheel hanging from it punctuated b
candles in muffin tins. There are stencilled Hitchcock chairs, a pine schoolmaster'
desk for old times' sake, a map of Connecticut dated 1848, on which the schoo
is indicated, a chair made of a barrel, a fine and venerable hutch table. A pai
of extension daybeds, very rare, is covered in old Catalogne (Canadian carpet)



THIS IS THE SCHOOLHOUSE ON GOOD HILL FARM



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and a wonderful rug was made in the district between 1795 and 1798. Washington crosses the Delaware over the mantel and a blue-green of the picture repeats in the lining of the bookcases. It's recess. School's out. Everywhere there are games.

PHLOX

The story of a Connecticut garden

with a midsummer wealth of Phlox





MATTIE EDWARDS HEWITT

1. Looking out from the covered terrace over the Phlox garden of Mrs. J. Gordon Hardy in Connecticut. Top, the Phlox variety Nordlicht, pink with da



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2. The first Phlox beds near the retaining wall contain the dwarf varieties. A Phlox-bordered path leads to the house

BY MARGARET OLTHOF GOLDSMITH

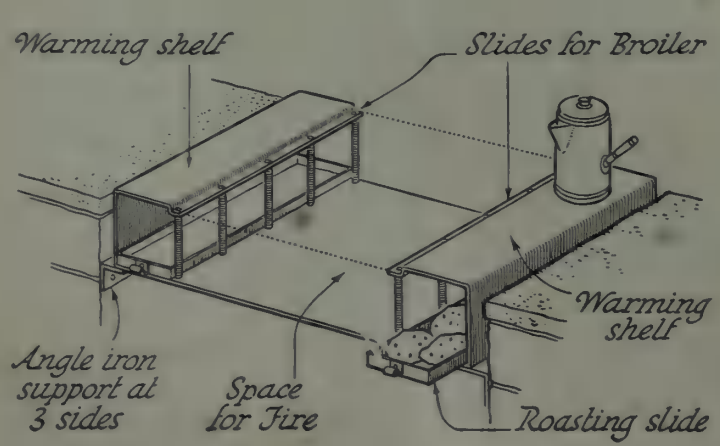
GOOD cook can turn out an apple pie that makes this old standby a dish for the gods. And a good gardener can put uch artistry into the creation of a garden of common Phlox people will come for miles to peek through the Hemlock e that bounds it along the road. The Phlox garden I have in is the work of many years' experimenting by Mrs. J. Gordon y of Redding, Conn. It features the midsummer garden nnial known as *Phlox paniculata* as distinguished from such iars as low-growing spring Moss Pink (*Phlox subulata*), the al, *Phlox drummondi*, and the wild woodland *Phlox divari-* so pretty with Tulips.

here are three quite distinct matters which Mrs. Hardy has idered in achieving her Phlox garden. First, there was the ion and layout of the garden, as regards both the exposure the visibility from the covered terrace next to the old house, e many hours are spent in summertime. The photographs ng down into the garden (1) and from the garden toward house (2) show this relationship, which is a very fortunate From the terrace you look down on a sunken garden which out 90′ long by 57′ across. The half of this area that fronts oad to the south is given over to a level lawn with a sundial e central interest, and a flower border around it to the south, and west. The other half of the area is a series of six garden , three at each side of a four-foot central path. The first two are on a terrace up two steps from the lawn and the other beds on a level two steps higher. A low hedge of polyantha s grows against the retaining wall that divides the lawn from irst Phlox beds (see photo 2). Dwarf varieties of Phlox, such iles Sandeau and Mia Rhys, are planted about 1½′ to 2′ apart ese beds while the tallest varieties, such as Mrs. Jenkins and P. Struthers, are planted about 2′ apart against the lattice fence which bounds the garden at the north end. Beyond rellis there is a bit of woodland on a rising slope. The central path through the garden leads one to the straw beehives with their picturesque wooden shelter overhead and then curves toward the lawn at the rear of the house.

This whole area lying to the west of the house was a vegetable garden a century ago. The soil is limey, heavy and rich. Large deciduous trees and Hemlocks and a few Lilacs and Clethras to the west cut off the afternoon sun. The open road lies to the south with only a low Hemlock hedge inside the fence, so the garden gets the full benefit of southern exposure. Mrs. Hardy wanted a flower garden but did not know until she had experimented that this was too shady a spot for annuals, and for many perennials, but just right for Phlox, which likes a heavy or limey soil, needs plenty of moisture and retains its color much better if trees shade the plants during the hottest part of the afternoon. Once she had proved that Phlox was at its best here, Mrs. Hardy planned half the area as a lawn to set it off and concentrated on this one flower in every color imaginable and in both early and late varieties. While some bloom in July, the garden is at its climax of beauty in mid-August. The interesting fact is that Mrs. Hardy has a Maytime garden of Tulips, mostly Darwins, planted in between the Phlox. They are never dug up but stay in the ground the year through, the Phlox as it comes up hiding the withering Tulip leaves. Some of the bulbs have flourished undisturbed for five years. Both are heavy feeders, and only liberal feedings enable them to continue their extravagant display of large flowers season after season. Along with the Tulips bloom Arabis, Moss Pink and Aubretias on the top of the little retaining walls between the terraces. The Aubretias are sheared back unmercifully after they fade to insure prolific growth for the next season. Along the central path Mrs. Hardy has some Peonies and a row of Blue Butterfly Delphiniums to add to the June display when the polyantha Roses—Ideal, Orleans and Gloria Mundi—begin to blossom. The Butterfly Del- (*Continued on page* 68)

WILLIAM M. RITTASE

The Grate Outdoors



IN A sylvan dell at Enterkine, Mr. Ward Wheelock's place i Haverford, Pennsylvania, he has had built a flagged terrac 18′ by 21′, in a horseshoe shape. At one end of it is this outdoo fireplace and oven. The lower part of the opening is 3′ wide, wit a baking tray on either side, 5½″ wide, 24″ deep. These trays ar 8½″ high and the tops of them are used as warming shelves. Th broiler fits between them into slides, and the fire or coals go in mediately below it. The plan is Mr. Wheelock's own and is en tirely unique. Besides the advantages of the baking slides, heatin shelves, etc., it has another in that the whole cooking unit can b removed and the fireplace used purely as that. There is also a bea hole, for cooking beans in the good old-fashioned way. It is ci cular, 13″ in diameter and 3′ deep. The whole forms a delightfu outdoor dining room and kitchen, out of sight of the house, s that to eat there is to go on a real and a luxuriously comfortabl picnic. The spot, lovely by nature, is enhanced by the beauty o the native Pennsylvania stone used for the terrace and fireplac

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FOR CHILDREN ONLY

WHEN we were very young, we lived in rooms decorated, if at all, according to our parents' prevalent whims. dren, being relegated to a seen-and-not-heard limbo, were ier consulted, nor, for the matter of that, taken seriously consideration. They took what they got. History does not rd whether they liked it. But what with child psychologists, ressive education and the rise of the words "extrovert," rovert" and "complex," it has dawned on parents in a ted flash that children are people. That, curiously enough, all that was needed to effect a revolution in child decora-

oday the decoration of the room of any child the far side he bassinette age begins and ends with the child. No, pink ot for girls, nor blue for boys. Any child with a mind of own (and they all seem to have minds in abundance), ines to put up with wishy-washy backgrounds. They like r, and a great many of them, as attested by the showings children's paintings, have an amazingly sure color sense. speak specifically of color first, because color is the float- decorative element in children's rooms. If you buy good iture for your child at an early age—and it's a wise move, ecially in the case of a girl—the thing which you can most ily and cheaply change to keep pace with her maturing e is the color scheme of the walls, curtains and floor. Your ll girl may quite conceivably shock you by declaring at stage of her life for a pink which would have been ap- ved by her grandmother. But the chances are that she is a dyed-in-the-wool pink and you should create a set-up her which can be altered. As a matter of fact, experiments letting children choose their own point to a passion for shing primary colors.

And therein lies a key point. The child, from four to board- school age, ought to be allowed to pick its own. That does mean from a handful of samples carefully edited by you, parent, in advance. It means taking the child to the store letting it really go through all that is offered there. The y embarrassment this can lead to, aside from occasional rible choices, is a predilection for the most expensive. In ich case you will present an alternate which approximates first love.

Education is called, much of it, progressive. Well, if there r was such a thing as progressive education, it's this year- by-year unfolding of decorative taste. There will be wild capricious stages which distress you acutely. But you're not the person to be pleased. It's the child and, by trial and error, he will, in the course of ten years, develop a sure mature knowledge of what he wants and likes. He will outgrow certain tastes as naturally as he outgrows wanting to be a cop.

Buying furniture is another kettle of fish. The furniture should, as has been suggested earlier, be sound in design, construction and scale. In buying good, and consequently fairly expensive, pieces, it will be obvious that it's silly to invest in many things which can be outgrown. Beyond the nursery stage, everything should be full size, as the child will inevitably expand to fill them in time. If you are rich enough to be able to indulge in fine baby furniture, little Queen Anne wing chairs, settees and the like, you'll do well to get them with seats wide enough so that they can remain a permanent, usable part of the room as slipper and occasional chairs.

While you're giving heed to your children's taste in decoration, you can carry it along another step and experiment in letting them choose their own pictures. Take them to print shops where there are good cheap reproductions and find out which they like. Also this is the time, this stretch of childhood, to begin buying books for the child, reaching beyond his current taste, quite possibly, but calculated to stay with him always. Reminder: Books always improve the appearance of rooms. By the same token, if the child has the slightest feeling or talent for music, you will let him have a radio, a gramophone with cabinets for records, or even a small piano. All these things lead to certain decorative features in the room: the solution of housing musical instruments, the building in of bookcases, the framing and hanging of pictures. Thus the room grows in texture and meaning, and along with it the child's sense of property and stability.

It is pretty baffling about small boys and small girls, that small boys just naturally take to electric trains and little girls dote on doll carriages. The fact remains. These differences express themselves in the way they like to have their rooms. The average normal small boy has a collection of treasures, anything from frogs in jam jars to stamps. They vary as the weather varies and they are as sacred as Sunday. It is further the nature of this sex to like to display its belongings. Give the boy open shelves where he can (*Continued on page* 62)

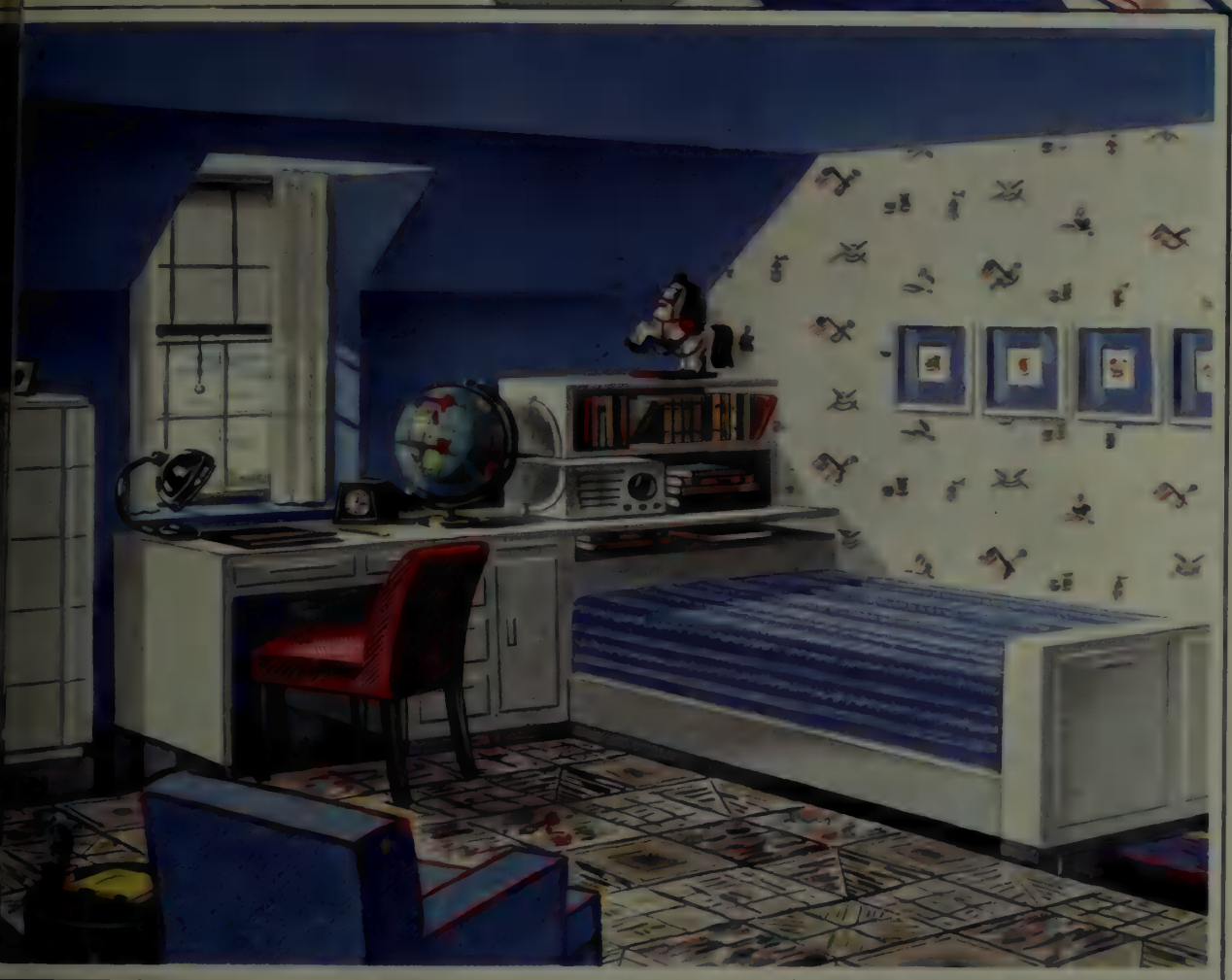


The Girl's Room

THE style is French Provincial, fastidious sturdy, and the colors are as bright as a ting garden. The lilting blue and white h spread becomes the key of it all by being peated as a lining for the alcove (a seco bed spread is simply tacked to the walls) charming circular rug, very cushiony and g lies half way under the foot of the bed. dressing table stands in the window, li falling through diaphanous curtains onto young face which will be reflected in its li mirror. This is a room for almost any age, a room essentially young in its fresh col

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HENRY STAHLHUT

The Boy's Room

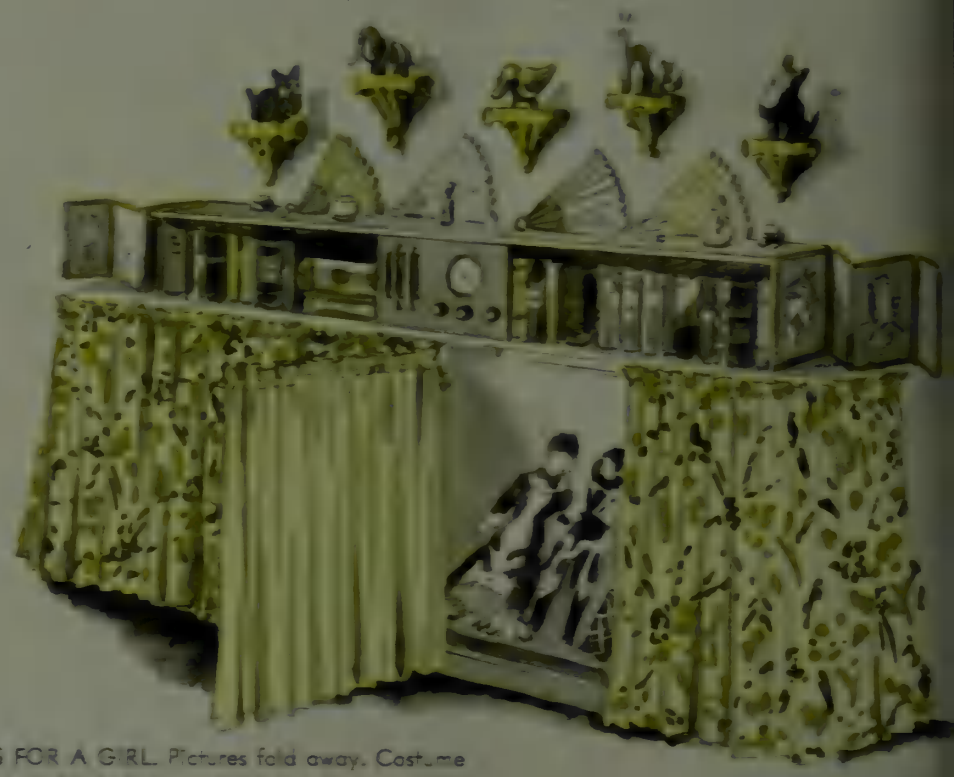
WILL stand the wear and tear of all the erprises which he may undertake. The fur- ıre is strong, can be refinished easily. The rics are hardy, the colors full of punch. e center of the room is left clear to serve the general arena. In these rooms, wall- er is by Richard E. Thibaut, Inc.; the boy motifs from the Pioneer design on his l, framed. The bedspreads are by Bates rics, Inc.; rugs are by Mastercraft Guild avers. Fabrics are Fincastle by Louisville tiles. In this room, the Plaza gray shade is Columbia Mills, Floret clock by Westclox.

Adolescent Closets

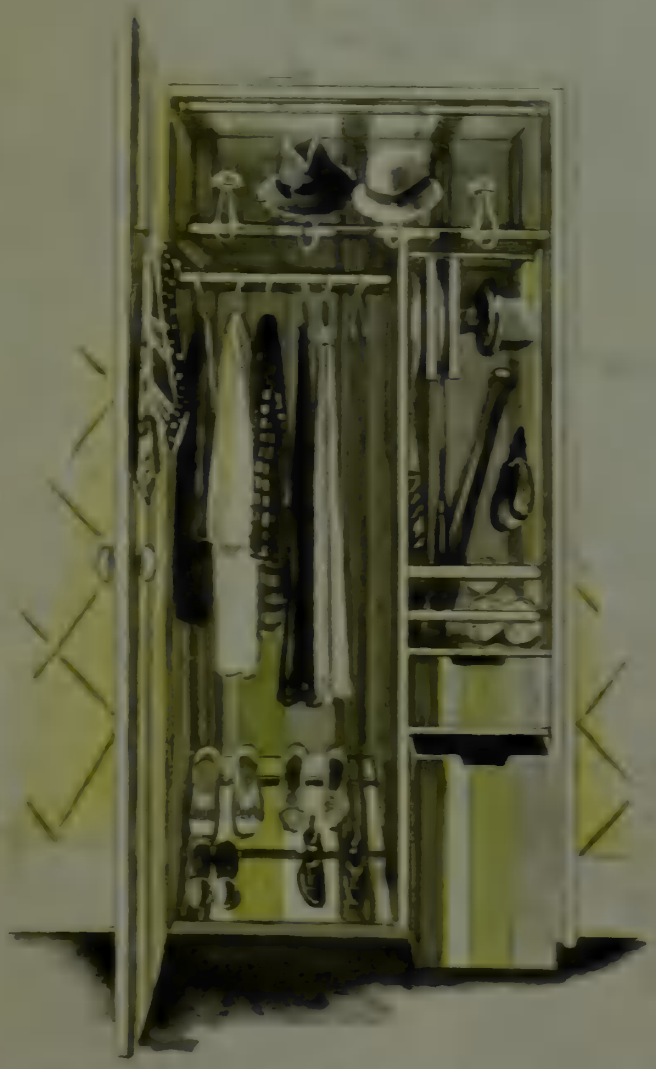
DO IT up brown when you decorate for your child and include a closet and open shelves in the scheme. Plan the closet for practical stowing away of anything from baseball bats (boy) to party dresses (girl). Pretty them up with some such linings as the awning stripes or quilting shown in the pictures on this page. Because by making the young proud of their closets, you stand a chance of making them orderly. The open shelves will depend on the hobbies or weaknesses of your children. Design them to fill the bill, to house gramophone records or photographs or stamp albums or butterflies, as the child's own tastes dictate.



CLOSET FOR A GIRL. The lining is quilted chintz. Space reserved for gloves, boots, party dresses



SHELVES FOR A GIRL. Pictures fold away. Costume dolls lurk behind bright figured chintz curtains



CLOSET FOR A BOY. Painted awning stripes inside. Note the bin for muddy shoes, the space for bats

WORK CORNER FOR A BOY. The bench fol and doors close over it. Treasures are d



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ve, ideal playroom for a girl of nine

Below, Shirley Temple's bedroom, with toys and dolls



CORNERED IN THE KITCHEN

by Ethel B. Power

IN THE glorious golden oak era, there was a reason for invariably putting the sink under the kitchen window. Dishwashing used to be a horror, unleavened by limitless hot water, electric dishwashers, air and hot water sprays. The only way you felt any better about doing it was by looking out of the window. Today dishwashing is pretty much of a pleasure. Daylight is nice to have at the sink, but it's just as nice to have somewhere else. After all, probably the greatest part of the time you spend in your kitchen goes into the preparation of food, so it's reasonable to have the place where you do the preparing under the window. This isn't usually done because the preparation-of-food center is generally designed to extend along one wall, and a window in it would take up valuable space. Every inch of wall is needed for storing what it takes to make food ready. Sugar and spice and the mixers thereof should be no farther away than arm's length.

Day before yesterday you were willing to walk to assemble ingredients and tools; to go from the icebox in the entry at one end of the room, to the closet at the other and back again to the table in the center. Today you are wiser and count your steps, zero being the ideal number. A window at the one-wall preparation-of-food center lengthens the center by just the width of a window and separates cabinets that belong together. True, but less true if the preparation center is placed in a corner, as it is in the picture above. Here with two large windows, cabinets on either side are still within reach and the number of steps is still zero. Moreover, the kitchen is so light and gay, it will make you whistle while you work.

But more than light and gaiety come out of a corner arrangement. With no wall cabinets directly above the counter, there is complete clearance for work. When wall cabinets stic out 12″ or 13″ above a counter, you're liable to come dow with a nasty case of claustrophobia in time and take to workin at the sink or table. This instantly defeats the entire idea o the work center. So in most kitchens the cabinets are set 18 above the counter. Which is fine as far as the lower shelves g but forces the top shelves up out of the average reach. In ou picture all wall cabinets are 15″ above counter level. Thi brings the top shelf to 6′3″ above the floor, the height an ave age sized person can reach when stretching across a counte The cabinets can be set this low because they're not direct in front of the worker at any one of the three work centers.

For the less than average height cook, a low open shelf added for such frequently used ingredients as mustard, bakin powder, spices, etc. For her, too, racks wide enough to hol small bottles of flavorings, such as curry powder and Worceste shire sauce, are built on the cabinet doors. The shelves ar shallower than the cabinets to allow for these, thereby minimi ing the temptation to stack packages in double and triple rank There is also an open space under the counter in the corne so you can really sit to work without bumping knees.

The relation of the work centers gives direct routing fro the first step, food preparation, to the last, serving, with th sink between centers #1 and #2 so that dishes from the rang and counter can be deposited in it. The long counter by th range supplies adequate room for setting out food before ser ing it in either the dining room or the alcove, and there is small counter at the other side of the range so that traffic ca move either way during the congested moments when the roas the vegetables, the Hollandaise, the biscuits, the soufflé, hav

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The picture opposite includes one radically new idea in planning and a number of practical points which are analyzed in the article. The basic principles of contiguous work centers are adhered to. In this picture, the alcove is designed to be used as an office for household business and as a small breakfast nook. The kitchen was designed by Miss Ethel B. Power



THE ALCOVE AS LAUNDRY

The alcove ■ laundry and mending room for a family whose weekly wash is not large. The new home laundry, a washing machine connected to a drain and water line, is set against the partition already piped. On each side is a table for sorting. Opposite is an electric ironer. One window cupboard is for laundry and the other for mending supplies

The alcove as a subsidiary nursery. The bench under the window makes a desk, shelves are for toys, drawers for drawing and pasting implements, the corkboard for pictures. A larger desk is for the mother, and the hinged table, left, will do for meals for the mother and child. For a small baby, add a gate all across the end and the alcove is a pen



AS A SUBSIDIARY NURSERY

The alcove for entertaining is outfitted with electric equipment, such as a grille, hot plate, percolator, waffle iron, toaster, so everyone helps. Shelves and cupboards are for glass, china, silver, condiments. The end of the room is of glass brick framed in mirror which might be green to match the natural color of the bricks, a photomural on the other wall



AS AN ENTERTAINMENT CENTER

ll to be snatched off the range at once and put some place lse nearby in a hurry.

Despite focusing the windows in the corner, the rest of the itchen has more than the usual quota of light. The sink gets he benefit of the alcove window because the partition is low nd a fourth window lights the range. But it is one of the virures of the plan that none of these windows takes up otherwise necessary wall space. They let in light without interfering with the workings of the various centers.

Including the alcove, the kitchen is 11′10″ x 16′, large for nowadays and allowing an alcove which can be used as a dining room, office, laundry, playroom, maid's sitting room or what you will. Three illustrations on this page develop three alcove themes in some detail. As the size of the alcove is not great, furniture, cupboards and equipment have been fitted in as deftly as the parts of a watch. Where extra table space is needed, hinged tables are installed which will fold down and be out of the way between times. The furniture is small in scale and, incidentally, light so that it can be moved readily and used in various situations. Decoration is frankly of the simplest, as the kitchen has never been the place to let your imagination run riot. You can turn tricks with color, however, painting the interior wall one color and letting that color contrast the other walls of the kitchen. Eschew dust-collecting ruffled curtains and stick to Venetian blinds which look and are enormously tailored, as well as being easy to clean, or the glass bricks shown in the lowest drawing. The alcove is a part of the kitchen, and though it may be used for almost anything, it should keep the innate quality of a workshop. Even for entertaining, you will only use it for after-the-movies snacks and such parties.





1

2

SEE NO EVIL . . .

The fine art of camouflage carried to a high point as apartment strategy



The plan shows how Mr. Parzinger has set furniture against curtained windows to gain wall space. Note the living room alcove partitions. The numbers indicate the direction of photographs

MR. TOMMI PARZINGER, whose contributions to modern design you see frequently in this magazine, lives in a New York apartment which offered its full quota of decorating difficulties. Its wall surfaces are limited, broken, its room shapes conventional. Using curtains, he has created an effect of continuous surfaces where they do not actually exist. In the gray beige living room above, with the cornflower blue cushions, he has even installed partitions to create an alcove for his work table, left. Furniture is light sand-blasted oak in a modern style based on South German peasant forms. Antiques from Bavaria are used with pieces of Mr. Parzinger's own design. Accenting the sandy color are grayed pink and grayed blue used on the chair seats.

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In the bedroom, left, Mr. Porzinger was confronted with a corner which was rudely interrupted by a window and a closet door, almost touching each other. This he corrected by running a panel of mirror strips up to the door and hanging the entire corner with beige linen curtains, hand-blocked in a coral red. They push neatly aside, as you can see below, to give access to the window and the door. A high wardrobe of firwood has on the top of it old white and blue pottery vases and pipes. All of the hardware is gilded





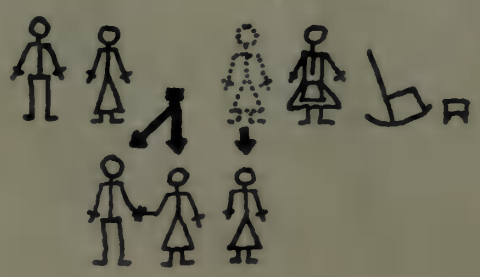




e two beds have a single headboard, are vered with coral linen, the color of the g and seat cushions. Bolsters match the nted draperies at the windows. The beds e set against a wide window, and curtains e drawn along the side to cover tall elves. The smaller picture above shows the rtains pushed back. Even with them open s wall is charming because the windows e covered with white wood fiber blinds d on the sill stand guardian statues



We're going to Remodel



Part VII: The Turner Saga comes to an end with the children grown and away and George and Helen remodeling for the last time to provide rooms for their own enjoyment

June 23

Memorandum to: Mr. McGauthier
from: Mr. Turner

For some twenty-one years, men and boys, the firm of McCaffery & Gauthier has been juggling space for the Turner family. You held our hands when we first bought the place, making it livable with a door here and a closet there. You next gave us more plumbing. (Was that before or after Jane was born?) Then Lettice came into our lives, and you built her a bedroom and bath, gave her a new laundry, and commissary GHQ. Four or five more years and we became air conditioned, and had ourselves a playroom in the cellar. Then Mrs. Severn, rest her good soul, came to live with us and you outfitted her with bedroom and bath, throwin in a library and accessories and another garage. Then you gave us Mary Deputy Lamson, and she our gardens and such.

Now what? It would seem we had come full circle. But no. Now the house is too big, and it is up to you to shrink it for us. Mrs. Severn is dead, John is married, Jane is at college. The trick now—and it will probably be the last, so make it good—is to build a sitting room for Helen and maybe me in Jane's present room over the library. Now, you see, the elders are going to do a little expanding on their own.

Lettice is organizing a fish fry for next Tuesday. Won't you fellows come out and we'll discuss the matter? The cost of the fish will not be deducted from your fee.

G. T.

Editor's Note: The remodeling episodes to which George Turner refers were discussed beginning with the February, 1938, issue and each succeeding issue in the order in which he mentions them.

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June 30

Memorandum to: Mr. McGauthier
from: Mr. Turner

We're spending the holiday week-end with John and Susan, which will leave you free to think about your work between fire-crackers. And we're fooling with the idea of spending a good bit of July and all of August in the Canadian Rockies (we'll end up spending most of the time at Lake Louise, I suspect). That would mean that the whole job, whatever it is, would be done while we were away. Therefore make your trick little drawings the best ever. We won't be happy a moment unless we have a very clear idea of what the job will look like before we leave.
Not that we don't trust your judgment, of course!

G. T.

July 7

Memorandum to: Mr. McGauthier
from: Mr. Turner

McC. & G. seem to have done it again. We had less than usual to suggest ourselves this time, so we are correspondingly surprised and pleased with the result. You seem to have preserved the Regency-Empire-Georgian-Directoire feeling of our bedroom, struck a discreet functional note in the dressing room, and gone splendidly haywire in the new sitting room. The picture window is an inspiration second to none, and the photo-murals—one for Helen and the dahlia splash for me—tie for first place with the window. Though it is up to you to see that the murals are done right. It looks to me as though you would need a balloon to get the big photograph.
As for suggested colors: we can't seem to fault your selections. Natural walnut, in general, for the furniture, and for the clear walls and trim; sepia toning for the murals; your sky-blue-gray for the (*Continued on page* 62)









To the left you see a revised arrangement of the now familiar second floor plan of the Turner's house. It indicates that Jane's old bedroom over the library is to become a sitting room, with built-in couch, a desk for Helen, bookcases and incidental pieces. A particular feature is the huge plate glass bay window, with hinged sides for ventilation. The closets have been somewhat altered, the bedroom decreased a bit in size, and a new dressing room added, with mirrored wardrobe doors and built-in fittings. Architects McCaffrey & Gauthier, New York, are again at work

The two drawings above show, between them, all four sides of the new sitting room. At top, the huge view window, with flanking casements which open back against the outside wall, is shown; also an end of the couch and the natural walnut desk. The wood of the desk is used for the most part throughout. Walls are walnut veneer, and the ceiling gray blue. The lower drawing shows the sofa corner and the two immense photomurals, one of the whole place, the other of George's prize dahlias. Directly at left, a sketch elevation of the front of bath, dressing and bedrooms



EMELIE DANIELSON

Silver ROSES

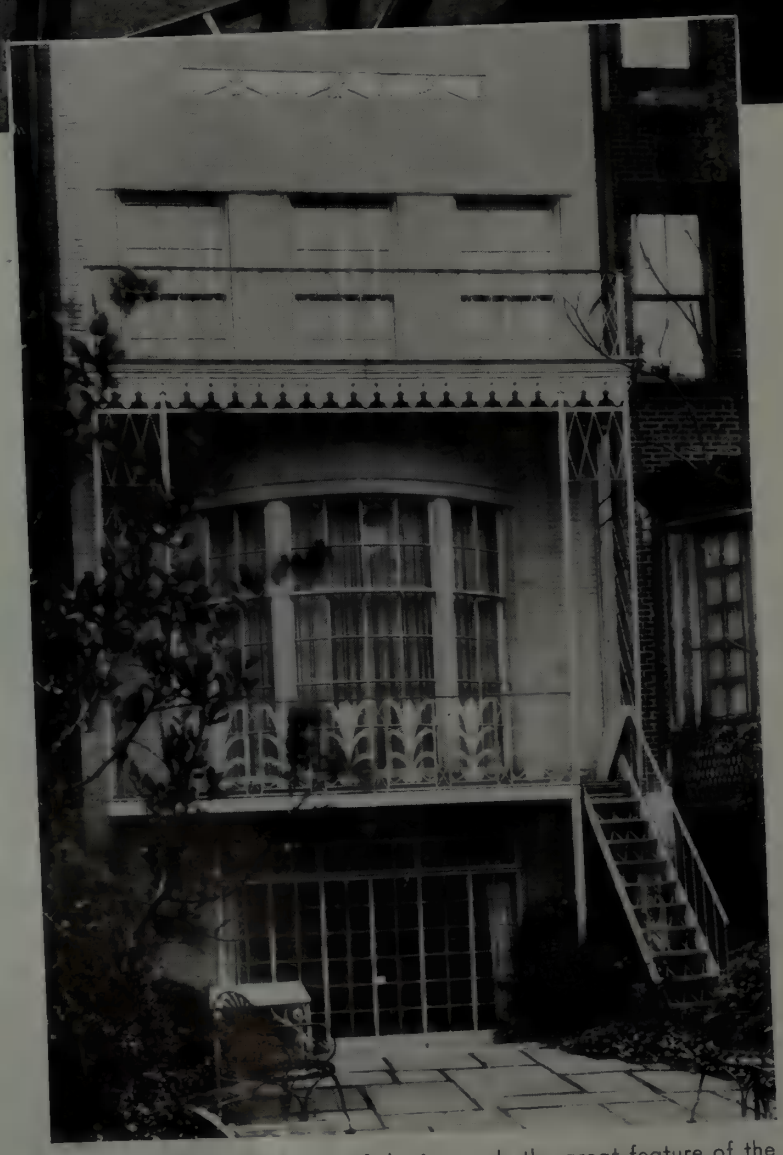
TALL tapers cast a lovely light on a chest laden with Oneida, Ltd., Heirloom plate. A single rose symbolizes the pattern, Grenoble. It is a mistake to think of plated ware as tawdry in design. It keeps step with contemporary decoration. The contents of the chest signalize the trend. For plated ware is designed with as fine a feeling as any other tableware. In the case of Grenoble, the outline is restrained, the pattern delicate and a little sentimental. The pieces have much dignity and much charm. They come in a tarnish-proof chest and anyone who has ever cleaned silver will know what a joy that is. They range from forty-four piece sets for eight to fifty piece sets for twelve. That they are suited to current table appointments is proved by the photograph on the opposite page. Here are roses, the theme flower of the Grenoble pattern, reminiscent as an old song, warm against the cool crystal of a centerpiece by Pitt Petri. From the same house come massive U's of crystal to serve as candle holders. You can arrange these as you will on your table, to change the whole shape of its decoration. The cigarette container and ashtray continue the same simple and massive design, are from W. and J. Sloane. More crystal is Duncan and Miller's very newest glassware design. The goblets are beautiful in their quiet lines, the stems bulging slightly toward the bases into fluted melon shapes, the bowls entirely plain. The linen is of the finest, hand-drawn and hemstitched in a plaid design, with real lace as an edging, which has in its pattern something of the freshness of a cresting wave. This comes from Léron. The service plate is Wedgwood's Appledore, blue design on a cream ground in concentric wreaths about a corbeille of fruit.

The elements of this table setting are classic (the plate), modern (the crystal), and traditional (the linen). They are reflected in the plated silver which so tellingly rounds out the picture, echoing and weaving together the whole, from roses to lace. Modern tables, like modern decoration, are best when they are eclectic. But to avoid a lack of unity, they need to have one theme, one binding factor, which makes them coordinate. This is contributed by Grenoble.

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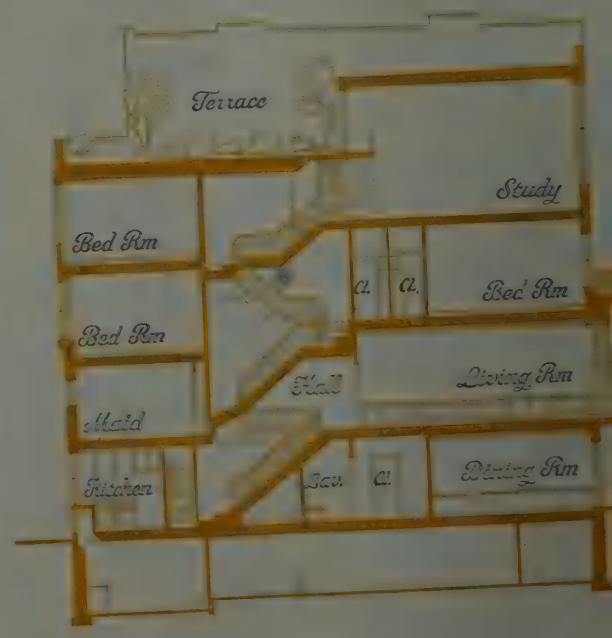
The spacious dining room focuses upon the garden, seen through the folded
ments. Its walls are pale blue, with darker wainscot and white trim and





Apart from the fine design of the ironwork, the great feature of the garden side is the balcony stair which, raised, is a simple trellis

REMODELE



The sectional view shows the old floor levels
the front, left, and new ones at rear. Aside f
rooms noted there are four baths, many clo

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...le brownstone stucco in two shades surfaces the front, but ...ic ornament, the two-story bay, a fine door make the design



VAN NES-DE VOS

THE ranks of New York's regimented brownstones have been undergoing a severe shake-up in the course of the last decade or two. You never can tell what is going to happen to them next. Like kernels of popcorn, they suddenly explode into gay new shapes and forms almost overnight. On East 78th Street in Manhattan an especially satisfactory transformation has been brought to pass. The owner, Mr. George A. Brownell, had only his own requirements and inclinations to suit in the remodeling, and the architects, Harvey Stevenson and Eastman Studds of New York, exercised great ingenuity to suit them.

If you consult the sectional diagram on the opposite page, you will see that the front portion of the house preserves the original floor levels, while at the rear an entirely new set of floors and ceilings has been provided. It is here that the owner's own quarters are placed. Kitchen, two servants' rooms, and guest rooms, with baths, face the street. The main façade, pictured at left, shows the simple but well scaled brownstone stucco wall, with the first two floors a much darker and smoother rusticated finish. The fine entrance, with its amarinth door, is wholly new. The garden face, opposite page below, is of putty-colored brick. The dining room windows, slightly down from the garden flags, are steel casements which fold back the full width of the opening. Above these, the living room bay opens on the wrought iron balcony designed by the architects. The lower sash rise to disappear into the wall above. And from this balcony a counterweighted portcullis—stairs on one side, trellis on the other—may be lowered for access to the garden. Going up: next the main bedroom and then the two-story study, at the top. This chestnut-paneled room (left below) has a lunette representing old New York by C. J. Lindenthaler over the mantel.

FOR THE CITY



Gigantic windows front and rear dominate the informal two-story study. That above opens on the roof terrace



The living room, in white and gray, opens to a balcony over the garden through sash which rise into the ceiling

Cold Facts

WHEN refrigeration came out of the golden oak dumps a few years ago, and got dressed up in white enamel, we all felt that the millennium had come. But the makers of refrigerators, goaded by a seemingly insatiable thirst for perfection, are never content. Each season sees astonishing improvements, greater economy of operation and space allotment, and higher efficiency in functioning. The 1938 crop of strides forward is pictured on the opposite page. If you study these drawings and the catalogues which the manufacturers issue, you will learn that you may expect to find such features as the following when you buy your refrigerator:

Ice cubes come easy. They are made rapidly and, once made, they are released with next to no effort. This is achieved in a variety of ways, depending on the model you choose. In the case of an ice refrigerator, you can have hard-frozen cubes in a moment by a device which is illustrated.

Cold is controlled. You can speed it up to make a water ice for lunch, set it lower for ordinary use. There is also a feature by which you can defrost without interrupting the customary refrigerating process. Owing to complete insulation, operating costs are cut to a minimum.

Storage space is figured to the last millimeter. Not only is there the regular quota of adjustable trays, but also bins and drawers and containers. These have been developed with great care to make it possible to preserve meats in perfect condition (even large roasts or hams) and to keep vegetables, salads and fruits as fresh as daisies.

In ice refrigerators, the onus has been taken out of the cleaning of them and it is done more thoroughly than was possible before, in almost no time. Flat melting, a scientific principle of the new ice refrigerators, uses the ice economically, insures an even temperature.

The small sketches in the squares opposite are to remind you of the real beauty which we demand, and get, in the designs of the cabinets. This is a case where beauty is more than skin deep. It is an indication of a fine job of insulation, of cleanly surfaces, and a proof of the high order of intelligence which has created the modern refrigerator. The styling of refrigerators is one of the outstanding jobs being done by designers today.

Finally, when you buy a refrigerator for your new home, or replace your old one, be sure above all else that you pick a box of ample size. The preservation of food in a proper sized box will more than save the difference in price between a small and a large model.

1 The ice section of the Ranney Econom-icer with its useful fold-down shelf. On the block of ice you see the cuber. You fill it with hot water, place it on the ice and it cuts hard-frozen cubes for you.

2 The new General Electric Quick Tray has a triple purpose lever. It removes the tray from the refrigerator, loosens cubes, two at a time, leaving all of the others undisturbed, and also caps bottle

3 Two features by Westinghouse are the extra large freezer, including a 2½ quart multi-service tray for freezing desserts or 5 lbs. of ice at once, and the big special porcelain meat-keeper section

4 Frigidaire's Quickube tray is called "double-easy" because it releases trays from the freezer at a finger touch and cubes from the tray instantly without need for applying hot water and fussing.

5 A drawer in the Kelvinator is called the Vegetable Crisper. It is a moist-storage section where half wilted greens will revive and vegetables and fruits are helped to retain their juicy tenderness.

6 An air-conditioned Icedaire refrigerator by McKee shows perfect meltage. This is both economical and scientific in operation, warm air rising to the top to be cooled and humidified by the ice cake.

7 Servel Electrolux refrigerators are equipped with luminous dials for temperature control and cube trays with a trigger release for ice cubes which frees them instantly from the flexible metal grids.

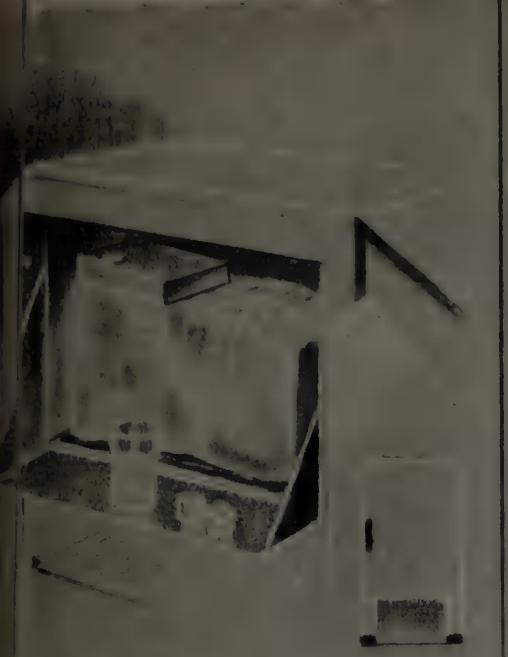
8 The Speed Freezer of the Edison G. E. Hot Point makes cubes in an hour. Below is an ice storage tray. Fast freezing control offers 16 adjustments and enables you to defrost while still refrigerating.

9 This Norge includes in its equipment an ice bottle, a sliding dairy basket and bottle rack, and adjustable "preservoir," dessert set of dishes for individual freezing, Prestotray and other conveniences.

10 Vitalaire refrigerators are so designed that the ice creates a natural air circulating system. Air is cooled, washed and humidified through contact with ice. Made by Ice Cooling Appliance Corporation.

11 This is the Behn refrigerator's aluminum Fin-Grid which is able to double the effective cooling surface. Temacontrol, also shown, is a device which selects and controls the temperature automatically.

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2.



3.





5.

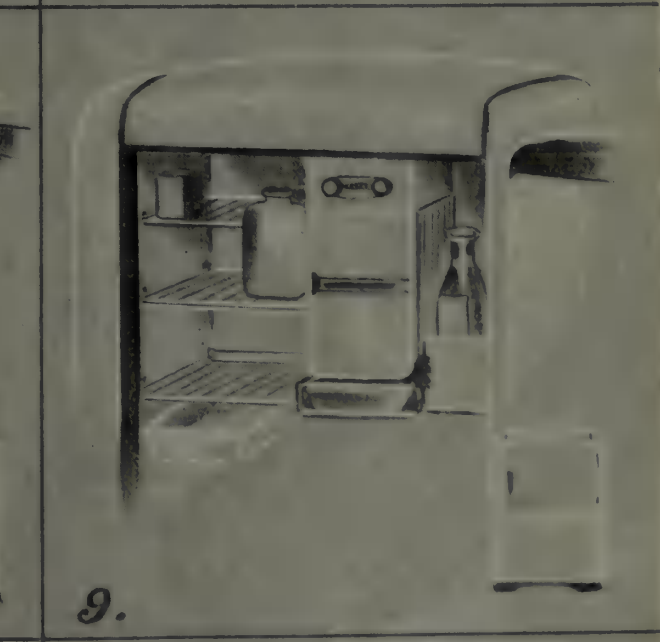


6.





8.



9.



A checkerboard of pictures on this page tells the news of the new refrigerators at a glance. Here are the most scientific developments



11.

Ralph H. Bekker



One-Arm Meals

BY MARY GROSVENOR ELLSWORTH

THERE are people coming for dinner—you will be eight all told. It is Sunday, Tuesday, Thursday, whatever the evening when you are chief cook and bottle-washer. You are thus faced with the neat problem of wrestling together a really telling dinner in the kitchen while simultaneously posing as the leisurely, attentive hostess over cocktails in the living room. Don't say it can't be done, and compromise by serving cocktails in the kitchen. That can be fun, too, but it isn't the only solution by a long shot. And fun or not, it has certain marked disadvantages. If you've ever tried it, you'll remember them . . . the man who embarked on the story of his life while you were trying to concentrate on the Hollandaise . . . the roaring in your ears from everyone talking at once, from the cocktail, from the hot stove . . . the gay girls who sat on the counters and completely blocked access to every important utensil. And those darling menaces who tried to help and only got in your hair.

No, it's simply a question of figuring out what to give them. Something that plus salad and dessert will fill them to bursting. Something that can be got together and kept hot, leaving you the nonchalant hostess. Something that can take it on the chin if they fall for the Master's old-fashioneds and you don't get to the table till nine. The answer is what we in our family have always called One-Arm Meals.

The title derives from the family practice of having offspring and refers specifically to those dinners that can, if necessary, be prepared with one hand while picking up a rattle with the other. They can be deserted long enough to feed and bed down the young (or dress and drink a cocktail) and then be removed to the table, still succulent, edible and a credit to the house. They demand plenty of attention during the afternoon, but for the last crucial hour they must proceed practically untended. After that you may be able to add finishing touches, bind a sauce, raise or lower a flame for a minute, but that's about all you need to do.

Your most important equipment to this end will be fireproof dishes that can come to the table, big ones wide and deep enough to accommodate meat and vegetables together, of such materials that they can go in the oven or over the flame on the top of the stove. There are lots of different kinds on the market—French, Mexican or American earthenware, copper, glass, aluminum, porcelain-glazed and stainless-plated ironware. Their prices range from a couple of dollars to the skies a at least two such dishes are practically essential to this k of entertaining. Now for what goes into them.

Let's confine ourselves to one and two-dish meals. In first, your casserole will hold both meat and vegetables. the second, two casseroles will be needed, one for the m the other for various vegetable combinations. The types foods that adapt themselves to such dishes and such treatm are all those things that can be baked, braised, stewed or m into pies. Most of the meats call for long, slow cooking, final whirl with the sauce—and can be carved and served rectly from the dish in which they were cooked. If you do th in earthenware, you can turn off the heat a good half-h before you expect to serve them, even longer if you keep th covered or in a warm place.

NOIX DE BOEUF

For your first fall party, get a five-pound piece of top rou have the butcher plate it with suet, roll and tie it. Slip six eight anchovy fillets under the suet and lay the roast on a b of lean bacon in a deep casserole. Tie loosely in a bit of mus a bouquet consisting of parsley, three cloves of garlic, a go pinch of thyme, basil and a bay leaf, and put it in too. A half a dozen spring onions or a couple of small white on quartered. No salt because of the bacon, but a generous gri ing of fresh pepper. Pour over it a quart of good red w and let it simmer slowly for six hours. Before serving, p off the gravy and skim off any extra fat. Stir a couple of tab spoons of flour into two tablespoons of the fat, add it to t rest of the gravy and boil it up once, stirring the while, fore you pour it back over the beef. This can be done eith just before serving or before the guests arrive. The servi will be easier if you carve enough for the first helping bef returning the gravy to the casserole.

Since we are planning no potatoes for this meal, you w want to get starch into your second casserole somehow. O of the most delicious and unusual ways to do it is with che nuts. For the sake of your manicure and your temper, do get involved in the shelling job. Instead, simply hunt up humble Italian grocer and buy from him the dried chestn he will undoubtedly have in a bin somewhere. Wash and so them for an hour in warm water. (*Continued on page 6*

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2 W. POPE BARNEY (H. D. EBERLEIN)





3 CHARLES W. WALKER (G. H. VAN ANDA)



(G. H. VAN ANDA)

Home Beautiful PORTFOLIO of DETAILS

Here are five doors, from the very simple to the elaborate, whose purpose is to admit people but not light. **1:** For a Pennsylvania stone house, with wood lintel. **2:** Similar, but with more formality. **3:** A late Georgian door, simple in detail but nicely proportioned. **4:** High Georgian, of a type found most often in England. It is constructed of molded or cut brick. The broken pediment and finial are characteristic. **5:** Elaborate New England Colonial, late eighteenth century, adaptable to either wood or brick. All architectural and photographic credits are beneath the pictures



5 EDWIN M. LOYE (JOHN GASS)

Doorways

ARCHITECTURALLY doors may not only provide the central feature of a house, but serve to bring into focus the design of the house as a whole. Thus doorways are capable of as wide variation as houses. is month's Portfolio includes thirty-two examples. No two are alike, yet all are to be found in America, d more than half spring from common Anglo-Saxon roots. They have been arranged for comparison study, t not because of their architectural antecedents so much as for the amount of glass directly involved with the trances themselves. In the final analysis, the function of admitting light—as well as the architectural and uctural virtuosity which that involves—has a very great bearing on the suitability of a doorway to its house. e final page involves a special tradition in doorways, one essentially unchanged since the Middle Ages.

House Beautiful PORTFOLIO of DETAILS



6 (GEO. BRAYTON)



7 GREVILLE RICKARD, WM. F. DREWRY (S. H. GOTTSCHO)



8 C. C. MERRITT, URBAIN G. TURCOT (

Three doors with simple fixed transoms: **6:** Characteristic New England farm doorway, with six panels. **7:** Similar Colonial door, but with more elaboration of detail implied by the pilasters. **8:** English cottage Colonial, with deep reveals and small light in door



9 (G. H. VAN ANDA)



10 PAUL A. FRANKLIN (M. M PETERS)



11

These three, like those at top, have fixed transoms, but are more elaborate. **9:** Informal Colonial example similar in spirit to **10,** though slightly less stylized. **11:** A High Georgian entrance of the type best complemented by brick or dressed stone construction



12 WYETH & KING (S. H. GOTTSCHO)



13 (G. H. VAN ANDA)



14 PENNINGTON & LEWIS (

Here are three transom types which depend upon authentic period detail for their effectiveness. **12:** Louis XVI, with a notably fine wrought iron rail. Panels, hardware and transom typical. **13:** Louis XV, a French provincial example. **14:** The door is pure Regency



DWIGHT JAMES BAUM (S. H. GOTTSCHO)

16



DWIGHT JAMES BAUM (J. W. GILLIES, INC.)



17

MARGARET R. HOYT (G. H. VAN ANDA)

Another group of eighteenth century types. **15:** Pennsylvania Colonial, implying a rather large and dignified stone house. The detail is especially fine. **16:** Fine detail also characterizes the English Georgian fanlight door. **17:** Colonial feeling, naïve detail



19





20

BARBER & MC MURRAY (TEBBS & KNELL)

Widely divergent origins are represented here. **18:** A free and delicate adaptation of neo-classic. **19:** Cleanly dignified eighteenth century English. The door is largely glass with well proportioned panes. **20:** A hybridized but very effective Colonial entrance



(HASKELL)

22



ROGER H. BULLARD (G. H. VAN ANDA)



23

(R. S. GRANT)

Sidelights make their appearance in these examples. **21:** A truly magnificent specimen of a high Colonial style typical of New England. **22:** An equally fine but earlier Connecticut style. Note the paneling. **23:** A little later than 21, but completely informal

House Beautiful
PORTFOLIO of DETAILS



24 (G. H. VAN ANDA)



25 JAMES R. MARSH



26 BERNHARDT MULLER (J. W. G

All the entrances on this page represent periods antedating any of the preceding. **24:** English farmhouse type, severely informal. Note the thatch roof. **25:** Carved frame and nail-studded door suggesting southwestern Europe. **26:** Tudor feeling. With peep-hole



27 FRANK J. FORSTER (J. W. GILLIES, INC.)



28 FRANK J. FORSTER (R. MC L. GLASGOW)



29 LEWIS BOWMAN (J. W. G

Three basically old English types. **27:** With bull's-eye transom over a Dutch door for a timber and brick country style. **28:** Suited to massive masonry, a paneled door showing Spanish influence. **29:** Dorothy Vernon's England—characterized by massive dignity



30 ANDREW J. THOMAS (G. H. VAN ANDA)



31 WALKER & GILLETTE (J. W. GILLIES, INC.)



32 ROGER H. BULLARD (G.

Mediterranean influences are given full play in this last group. **30:** The door and carved trim are definitely Renaissance: the brick-work might be any period. **31:** Primarily mediaeval, secondarily of French origins. **32:** Perhaps France, perhaps Spain, perhaps both

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LESLIE GILL

House Beautiful's

PRACTICAL GARDENER

AN ARRANGEMENT OF FOLIAGE made for August by Mrs. Stephen C. Reynolds, Jr. This is the second in HOUSE BEAUTIFUL'S portfolio of arrangements. It uses Funkia, Polyganatum and Gladiolus in a Yamanaka bowl. Analysis of it is on page 61



1. The triangle



2. The square



3. The circle and Hogarth's "line of beauty"



4. Radiating design



5. Modern geometric or zig-zag

The Flowe

THE field of flower arrangement is far too vast to cover in volume, let alone in one brief article, but there are a few simpl basic principles which can be set forth as guiding stars. Color an design, for instance, balance, proportion and the composition of th whole. These are large and nebulous terms till you get close t them and study them.

To begin with, design and color are closely related and the greate of these is design. Color is important to the fulfillment of desig Design is essential to color. You can achieve a beautiful pictur without color, but never without design. If you are a novice a arranging flowers, let the character of the material you plan to us influence your design. After all, the range of design is almost with out limit. You may use a triangle (Fig. 1), a square (Fig. 2), rectangle (Fig. 8), a circle (Fig. 3), or oval, or a variation o any of these. You might include radiating design (Fig. 4), zig zag or modern, geometric design (Fig. 5) or Hogarth's "line o beauty" (Fig. 3).

Balance you may get by the weight of your material, by line by vivid color or, and this is important in all arrangement, by a empty space. The proportion between the flower group and th container must be right for success. A nice grouping will lose it charm if the container is too big or too little for it. Unfortunately you can't cut a container down to the proper size (though occa sionally a stand will remedy the converse fault), so it's up to yo to fit the flower arrangement to the vase. There is no hard and fa rule for the size of the plant material in relation to the containe This is a matter for the eye. But you will b fairly safe, if you are in doubt, in making th arrangement one and a half times the heigh of the container, or, in a low container, on and a half times the width.

The composition of an arrangement itself an the arrangement in relation to the space it is t fill in the room is another problem. When th arrangement is finally set in place, it is bounde

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n the House

MRS. STEPHEN C. REYNOLDS, JR.



6. Balanced through weight of material

an imaginary frame. This may be indicated by the line of a dow, a door, table, mantel, molding, picture or even a pair of dlesticks. Before you start work on your flowers, take mental e of this space and work always toward the end that the flower angement, either alone or with incidental objects, shall fill that ce.

Flowers belong in everybody's home. They are available to us all. ere is no reason why they shouldn't infuse their beauty into lives. A beautiful and satisfying flower arrangement doesn't ly exotic or expensive material or hours of tedious labor. But loes mean an eye which finds the loveliness which is everywhere your finger tips. Your material may be on a flower barrow, in lorist's, along the roadside, in a garden, by a brook, all over a adow. How to use it? Develop first of all your sense of the appriateness of material for given rooms. The rarest orchids in world would be less suitable for an American farmhouse than sies or goldenrod or asters. Let your approach be simple, your ion clear so that you may sense what your environment needs the way of flowers. In this way it will be no more complicated n A B C to choose your material.

The entrance hall of your house is an excellent setting for a iking and luxurious mass of bright flowers. If you wish to make ly one arrangement and simply "fix" your other flowers, here is place for the arrangement. The foyer is the key to your house, invitation to what lies beyond, a greeting to your guests. There few furnishings here to take into consideration. Your flowers ould make an arresting picture. As a rule an arrangement of the rt shown in Fig. 6 is successful for an entrance hall. A low angement is lost, and a line arrangement, unless it is boldly ndled, is too weak. A perfectly symmetrical modern arrangement ould be successful here.

Possibly there is a small dark nook off the foyer, where your ephone stands. A few big blossoms—peonies, poppies, or any ner large scale cut flowers—will transform it. Three to five blosms will be ample, more would be over- (*Continued on page* 61)



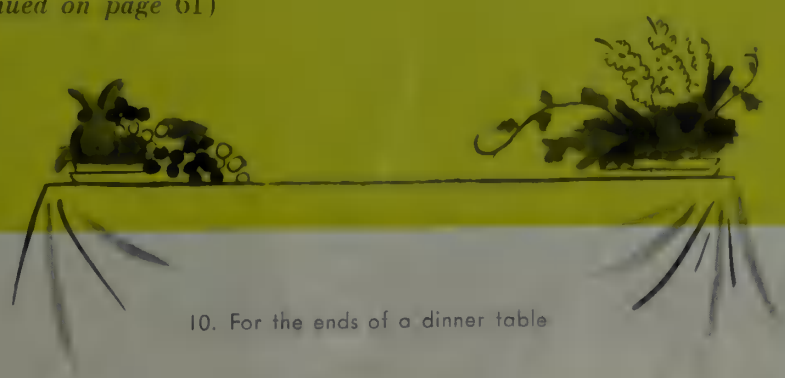
7. Centered in a rectangle



8. Off-center in a rectangle



9. L-shaped under a picture



10. For the ends of a dinner table



A simple but handsome circular pool made the feature of a change in levels in the garden at St. Martin's, Chestnut Hill, Pennsylvania. The design is by the owner

C. V. D. HUBBARD

Water in the Garden

The design and construction of pools and fountains. Eighth in a series of articles on landscaping the small place

A WATER feature accomplishes four distinct functions: it gives variety to the scheme, a contrast between the solid, nonreflecting surfaces of the earth and foliage and shadowy depths of water; it gives sound, the tinkling rhythm of falling drops or the splash of larger streams; it gives accent, providing a high point toward which other effects may be marshaled in a climactic array; finally, it gives movement to the otherwise still scheme.

The possibilities in variations of water features for the garden are almost limitless. They vary from those fitted to the garden done in the monumental manner—canals, lagoons and spectacular fountains—to the simple little garden pool that reflects its bit of sky and floats its single Lily, or accommodates a few flashing fish. But even in the simplest of gardens water features must be carefully thought out, carefully placed, and carefully constructed. They must never be haphazard, for they are too prominent for this, and soon appear tawdry and a nuisance rather than a joy and a thing of great beauty.

The type of pool for your own grounds depends wholly upon the type of garden you are designing. Its size and shape depend upon the size and shape of the garden in question. Harmony must be achieved. In the simple, foursquare garden of neat beds and borders use a square or oblong pool coped simply with flat stones. Where the pool is to form the central feature of a grass panel in a more elaborate design a circular, oval, or oblong pool with rounded ends might be more appropriate, the intricacy of the

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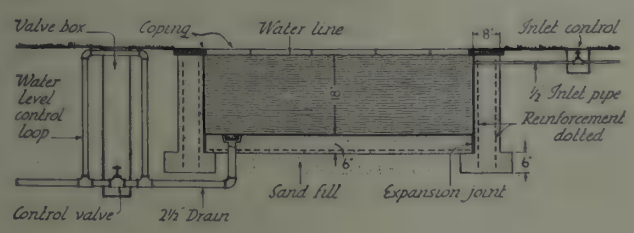
BY H. STUART ORTLOFF

shape depending on the degree of elegance established in the garden scheme as a whole. In the cool patio of a house of Spanish type a simple fountain jet set in a raised pool of gay colored tiles gives just the right contrast of color and sound to make the picture complete. In any event, the pool will be an important feature located logically in the design either as a terminal or at the crossing of the two axes. It will never be dropped somewhere just incidentally.

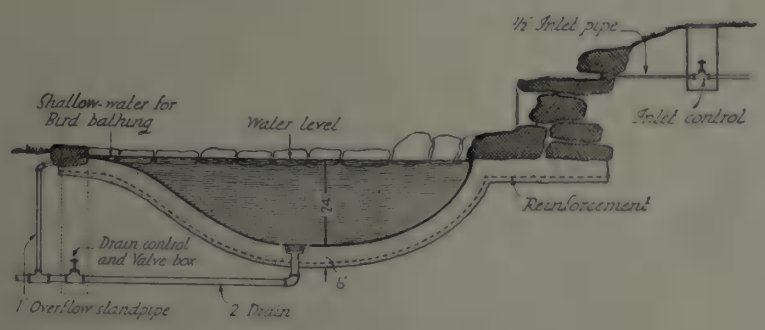
Even the informal pool must be definitely a part of the designed scheme of the garden, not something added for its own sake. Its shape must be pleasing, irregular, but not artificial-looking. It will be your aim to counterfeit and heighten Nature's own effects. You may try to concentrate the charm of several natural pools in your effort, but you must violate no principle observed in Nature or your work is in vain. Much depends upon the surroundings you can give such a pool. The further it is from the more highly formalized areas of the property the better, the more secluded the greater its charm. Simplicity here is essential. The informal pool should not be intricate in shape nor should any attempted naturalistic rock work near it assume whimsical or fantastic forms. Use simple, graceful curves, leave out islands and bays and coves, make the rocky or grassy banks look natural, not like something out of "Hänsel und Gretel."

Nevertheless, the naturalistic pool in a country where rocks abound can be made much more charming if a small rocky stream with a waterfall is made as the source of the water supply. Bring the supply pipe to a point behind the pool and at a higher level; then conceal its opening under an overhanging rock, situated so that the stream drops in a natural manner into the pool. This fall will give sound and movement as well as a feeling of naturalness that would be quite lacking if there were a visible source of supply. But it must by all means look natural and indigenous to the country.

Wall fountains. Frequently it is impossible to have a large pool in the garden. Sometimes, too, (*Continued on page* 59)



CONSTRUCTION OF A FORMAL POOL



CONSTRUCTION OF AN INFORMAL POOL



Mrs. Sherman Andrews designed this circular pool in Connecticut



Another lovely circular pool with informal coping set against a wall



Rectangular pool at Renfrew Farm by Robert Rodes McGoodwin

THE LOG *of the* PRACTICAL GARDENER



Talcum mixed with tiny seeds will make them visible against dark earth —
See ¶ 3



When Dahlias are cut, plunge the stalks deep in hot water and later in cold —
See ¶ 6

1. Perennial seed. Some gardeners call this month the time of realized anticipations, and others look at these weeks in the light of preparation for next year's gardens. While I should like to be with the first group and rest on my labors, I have found that if the dog days do not contain a fair amount of planning for the future, there will either be many gaps in the plantings of the coming year, or a drain on the pocketbook to buy outright what I have now the means of providing. Owing to weeks of good growing and maturing weather, seeds are ripening fast, and to let them vanish into thin air, via winds or birds, is not a praiseworthy horticultural practice. Perennial seeds, such as Delphinium, are sown as soon as they are ripe, and seeds of the annuals are gathered and stored.

2. Storing seed. It would seem a simple thing to find the ideal container for seed storage, but not until this year have I been satisfied. Envelopes folded over gradually leak seeds at both ends and if put where mice can nibble are a total loss. Tin typewriter ribbon boxes take care of this menace, but it is difficult to make labels stick on and a paper tag inside is apt to be lost with the first opening. For complete satisfaction, use the little boxes with transparent tops in which seals and gift cards come at Christmas. These let the seeds be seen without opening, and can be written on.

3. Talcum for small seed. Small seeds are a nuisance to handle, or were until the idea came of mixing them with ordinary talc—toilet talcum powder. The whitened seeds become conspicuous against the dark soil, and it is far easier to distribute them evenly than when they are merely pin points of black themselves. Also such treatment seems to be beneficial in preventing mold, which may come from excess moisture after planting, in that the powder prevents ready absorption. I cannot see that this beauty treatment has any bad effect on germination, and it does accomplish the two purposes mentioned. It has just been used on the fine seed of some Digitalis and is always in force earlier for the tiny Petunias.

4. Cultivate the Dahlias. In a postage stamp of a garden one cannot grow Dahlias, but one can watch the near-by expert in his tactics. To be sure, like most men he grows them as plants and not as garden associates, but his blooms are magnificent. His secret (he calls it that with great mystery, although he works in sight of every passer-by) is constant cultivation at least once a week and after every rain. When the plants are small he uses any hoe or cultivator, but as they grow, and feeding roots come near the surface, he just stirs the ground with a scuffle hoe, working the soil *toward the stem*, so that the mounds of earth will support the stalk. For high grade blooms he disbuds, leaving the terminal bud, and removing the growth at the base of leaves, giving the coming flower a long stem with foliage.

5. Other methods. While I would not argue on the matter of cultivation, it seems to me that my lazier friends get as good results by using a heavy mulch of peat moss around the growing plants or, where it is no question of looks, the application of mulching paper. Another point I do not mention—for he is a rather bellicose old gentleman—is that Dahlias planted at the edge of a lawn against shrubbery are good-looking. *He* would say that they cannot be grown successfully in the lawn or in any place where grass surrounds them closely. *I* know they can, if a small area of clear ground is kept at the base of the plant. He always sets his stakes at planting time.

6. Cutting Dahlias. On leaving this garden, I like to stop at the house, where the guiding hand is as successful in keeping the blooms as the outdoor genius is in producing them. Here the open secret is the hot water treatment. The flowers are cut early in the morning and the stems stripped of their lower leaves, after which they are put into water as hot as the hand can bear it. There they remain until the water cools, then are plunged in vases of

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fresh cold water and left in the dark for ten or twelve hours. Not only do the Dahlias keep surprisingly well for this clever person, but she circumvents natural characteristics with other blooms. Where the stems are either sappy, like Christmas Roses, or half woody, like Daphne, she prevents Nature from sealing up the ends and stopping circulation of water up the stalk, by crushing the ends with a hammer.

7. **Creosoted trellis.** Leaving the decorative and returning to the particular, the rest of the day was given to supervising the installation of a vine support and trying to convince a visitor that creosoted wood in the garden was not, according to my experience, detrimental to plants. The trellis in question went between two trees, a shady spot where I wanted vines to create a screen. Cedar posts, bark-covered, were heavily painted with creosote as a preservative over the section to go underground. Around these, vines—Actinidia, Bittersweet and Hops—were to grow. "But," mourned the doubter, "where creosote is used the roots will be burned." I named over instances where I had seen the material used with no detriment to plants. Garden benches, post and rail fences, a cistern cover, timber portions of a pergola, retaining foundation for a terrace, coldframes. I failed of conviction, but the vines still grow! Cross pieces of single posts of chestnut woven wood fencing made an inexpensive and easily erected lattice.

8. **Hairpins.** Sometimes visitors pay their way and become assets instead of liabilities, and such a joy was the "hairpin lady" whose departure was a real source of regret. Besides being an understanding soul, and tactful to the point of never removing dead flowers and weeds during the garden walk, she had a whole bag of horticultural tricks to share. We went to the five-and-ten-cent store and laid in a supply of all sized crinkled hairpins, and I learned many uses for them besides the long practiced one of pegging down plant layers for increase, to hold them in the desired directions instead of letting them straggle aimlessly while they are taking roots at the joints. (Ivies, vines, like Wisteria and Woodbine, Verbenas, Vinca, Moneywort, Dianthus have all been restrained in this way.) She wandered over to the planted wall, and fastened into place with a pin the Hen-and-Chickens which were falling out, and anchored the trailing ends of Aubretia and Arabis into the wall pockets of soil. She said in the spring the larger sizes were used for fastening the burlap coverings over seed beds and in securing newspapers hastily wrapped around treasures on frosty nights. In all this I agreed, but did not quite see the advantage when she bent them to clamp certain plants to their stakes—it worked, apparently, but I choose raffia.

9. **Aquilegia longissima.** This month offers a second lease of life for the transplanter. What indecision and procrastination have been responsible for in the spring can be remedied as to perennials and even evergreens. I am chary about accepting gifts from fellow gardeners, for they usually consist of material the donor is none too keen on, but recently some white Lavender and the long-spurred *Aquilegia longissima* were received with open hands. So precious were these plants that great care was taken in putting them into the ground during one of the hottest waves of the summer's heat. I dug large holes in proportion to the root masses, and placed in the bottom of each 2″ of peat moss that had been soaked in water over night to the saturation point. Loam was sprinkled over the wet mass, and the plants set and watered before filling in the hole. Little tents of shingles and cloth shaded them from the sun for several days, being removed at night, and so far there has been no sign of drooping or stoppage of growth. The moisture contained in the peat moss which is directly at the roots of the plant carries them along most efficiently.

10. **Experiment with novelties.** While I am no hound for novelties, as is one neighbor who will grow anything if it is new, I like to try each year something which has been seen and is particularly attractive. One year in a ravine garden near the ocean in semi-shade, I saw masses of *Corydalis lutea*, Fumitory, with pale yellow flowers and blue-green ferny foliage. It came readily from seed for me and, while rated as a biennial, self-sows into permanency. Another discovery was a lavender pink flowered Flax, *Linum hirsutum*, which was put among the Artemisias *A. glacialis* and *A. pontica*, of gray frostiness on a dewy morning. The flax seed came from England. I have never seen it listed here.

11. **Growing practice.** In years when I have been the fortunate possessor of a cold frame, these seeds were sown out of doors in February to get one season ahead, but this month I have no such aid, and all perennial seeds are going directly into the ground in a plot near enough the house to provide easily for artificial watering. Also I have put strips of burlap over the bed, so that (*Continued on page* 70)



Creosote on the base of posts keeps them from rotting in the ground — See ¶ 7



Hairpins are a ready help in gardening, even for holding plants in a dry wall — See ¶ 8



Shingles thrust in the ground with a cloth over them protect tiny seedlings — See ¶ 9

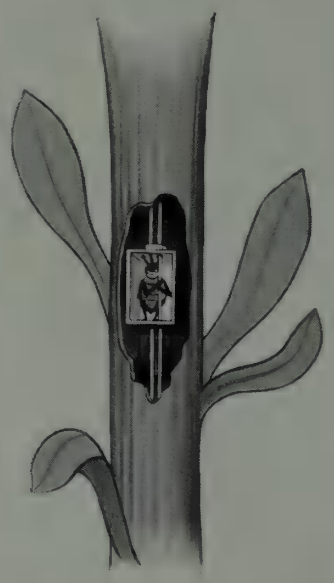
August SCRAPBOOK

A monthly digest of the newest ideas and practices of successful gardeners

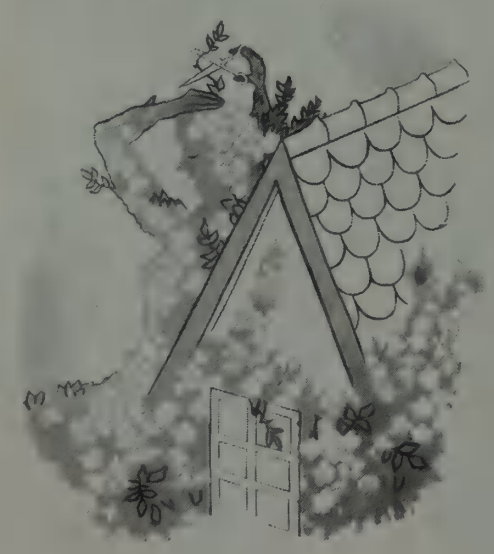


Trimming the climbing Roses. This work is best done at the end of the flowering season, when the plants are filled with new growth and when the old canes are easily distinguished. The procedure varies for the two types of climbers. The small-flowered or cluster Roses like the Dorothy Perkins make their new canes directly from the roots, and these new canes give next year's flowers. Therefore the old canes should be cut out at the base. Where the plant is small, the most efficient manner of treatment is to take it down from its support, cut out the spent wood and refasten the newly starting growths to the supports. Soft twine, raffia or rubber strips cut from old tubes are good for this. The large-flowered climbing Roses send out laterals up and down the older canes, and it is on them that the flowers are produced, so to remove these old branches would be fatal. Trimming the Roses of this class means reducing the laterals to within an inch or two of the main stem. Occasionally if the plant seems choked, some of the old branches coming up from the ground must be cut away. In removing the laterals, take always the oldest, so that there will be a continuous growth of fresh wood.

The Dahlia borer. About this time evidence of trouble may be seen by wilting of the Dahlia plants. The cause is a borer working inside the stem. This pest also visits Zinnias, Cosmos and other hollow-stalked plants. By examining the stem closely a puncture is usually found, and if the creature does not get a head start he can be extracted by slitting up the stem from the point of the hole. Or fasten half a dozen large darning needles in a row on a piece of wood and jam the needles through the stalk repeatedly. A fishhook heated and made straight will sometimes be efficient in fishing out the borer. Another plan is to inject arsenate of lead into the stalk through an opening made some distance above the spot where the puncture



indicates the entrance. To bind up any wounds made by these methods, bicycle tape is safe and sure. Sometimes the corn borer will work equal damage, and may be eliminated in the same way if the remedies are applied as soon as the drooping of the plant begins.



What are Peonies? Broadly speaking, for garden uses, they may be divided into three distinct growths: 1) Tree Peonies, *P. moutan* (*moutan* is the Chinese name for the tree variety), which are shrubby in growth and beautiful in leaf, with immense flowers, blossoming in late May or June. This variety is often listed as *P. suffruticosa*, which means slightly shrubby or woody. 2) Chinese Peonies, *P. albiflora*, herbaceous, flowering in June, the plants of great color variations usually seen in gardens. Most of them have a strong, sweet smell, something like a mixture of Rose and Tulip. 3) Old garden Peonies, *P. officinalis*, the earliest to flower, of only three colorings, crimson, crimson rose, and pale pink changing to dull white. In this group are the species Peonies, the wild types native to certain countries. The best known among these is *P. tenuifolia*, often called the fern-leaved Peony on account of its finely cut foliage. A combination of the three types of plants will insure a long period of Peony bloom for the lover of that beautiful flower.

Worms and slugs. The first named are really beneficial but they create unsightly and annoying casts, so must be eradicated. A covering of sharp sand helps, or a thin top-dressing of lime, half a pound per square yard. Peruvian guano, which is also a fertilizer, acts adversely on worms; corrosive sublimate, one ounce dissolved in hot water diluted with twenty gallons of water and applied on a moist mild day, is an infallible worm killer. Slugs, on the contrary, are harmful, being responsible for holes in Hollyhock and Violet leaves that are so detrimental to the plants' good looks. They feed at night and indicate their presence by the glistening micalike trail they leave behind. Lime should be sprinkled around the attacked plants, and fine coal ashes and soot are deterrent in effect on the pests. Tri-ogen, that is used for Rose health, will keep slugs at bay, and lead arsenate mixed with sulphur dust keeps the pests from any plants on which it is used.

Spray proportions. The directions for most sprays give the proportion of the poison to the amount of water used, and these are often a puzzle to the amateur. The dilution table which appears later simplifies the subject. Copy it and hang it up near the poison shelf. (*Continued on page* 57)

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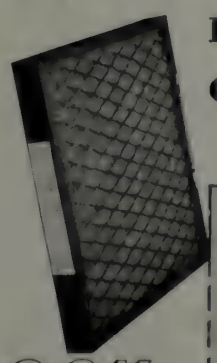


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ELEVENTH ANNUAL
SMALL HOUSE COMPETITION

conducted by

HOUSE BEAUTIFUL

$2,300
IN CASH AWARDS

PROGRAM AND CONDITIONS

GENERAL

The competition this year, as last, will be divided into three classes. These, with their awards, are as follows:

CLASS I—*For new houses of 3 to 6 rooms* inclusive*

First Prize $500
Second Prize $300

CLASS II—*For new houses of 7 to 10 rooms* inclusive*

First Prize $500
Second Prize $300

CLASS III—*For remodeled single-family houses of any size*

Special Prize $300

Honorable Mentions—A total of not less than eight nor more than twelve in all classes will be awarded at the discretion of the judges in the amount of $50 each.

**Breakfast rooms, pantries, baths, dressing rooms, halls, laundries and inclosed porches shall not be counted as rooms.*

Houses entered in the competition must have been completed within the past three years within the continental limits of the United States, and shall not have been published in any other national magazine (professional architectural magazines excepted).

COMPETITORS

Any architect or architectural designer is eligible to compete, and each competitor may submit as many houses as he desires in any or all classes.

ENTRY BLANKS

No advance notice of entry is required. However, a special entry form, properly filled out in a manner indicated elsewhere in these conditions, will be available to prospective competitors immediately upon application to the Competition Editor. This form shall in every case accompany the entry in the manner prescribed.

DATES

All entries shall be shipped for normal delivery to the offices of the Competition on or before October 17, 1938. Judgment by the jury will follow, and announcement of awards will be made to competitors immediately after the judgment. Prize winners will be announced and prize-winning entries will be published beginning with the January, 1939, issue of HOUSE BEAUTIFUL.

JURY

The jury will consist of three members of the American Institute of Architects and the Editors of HOUSE BEAUTIFUL.

BASIS OF AWARD

Awards will be made by the jury on the basis of the following principal points:

1. Excellence of design
2. Economy in space and convenience of plan
3. Adaptation to lot and orientation
4. Skill in use of materials

REQUIREMENTS FOR ALL CLASSES

1. Mounts. All entry mounts shall be a single piece of stiff *white* illustration or mounting board. The size shall be *exactly* 30″ by 40″. On the lowest part of the mount shall be neatly lettered, in one or two lines, the inscription, "House Beautiful Small House Competition 1938." In the lower right corner of the mount shall be left space for a 3″ by 5″ card which will display the architect's name if the entry is selected for the Traveling Exhibit. A clear margin of at least half an inch shall be left on all edges of the mount.

2. Legend. A legend shall be clearly lettered or pasted on the face of the mount, to supply information as indicated by the special entry forms which are available to all competitors and one of which, properly filled out, must accompany each entry in the envelope on the back of the mount. (See 3.)

3. Anonymity. No contestant's name or address shall appear on the face of the mount but shall be lettered on the back of the mount and covered by a piece of opaque paper pasted around the edges. On the back shall also be attached a sealed envelope containing the required entry form properly filled out and a 3″ by 5″ card clearly lettered with the name and address of the competitor. This card shall be suitable for attachment to the face of the mount for later exhibition purposes.

4. Delivery. All entries should be carefully packed with stiff board for protection and shall be sent prepaid and at owner's risk to the Competition Editor, HOUSE BEAUTIFUL, 572 Madison Avenue, New York City. The competition closes on October 17, 1938, and all entries shall be shipped in time to arrive in the offices of House Beautiful on or before that date.

5. Publication and Exhibition. All photographs and plans entered in this competition and chosen either for publication or exhibition shall remain in our possession until after such use. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected either for publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect. Contestants whose houses are exhibited will be notified when the exhibitions are over. If they desire, their entries will then be returned upon the payment of transportation charges.

To insure good reproductions, glossy prints of those photographs to be published in HOUSE BEAUTIFUL will be requested from the architects. (Additional photographs in readiness are desirable.) Photographs of houses not awarded prizes but requested for publication will be paid for at $5 for each one used (minimum total payment $15). Clear, reproducible photographs are essential.

6. Agreement. It is agreed that submission of entries carries with it acceptance of the above conditions and those contained on the required entry forms.

SPECIAL REQUIREMENTS, CLASSES I AND II

1. Photographs. On the face of each mount shall be firmly secured at least three matt finish photographs of the house, as follows: A general exterior view, at least 14″ by 18″ in size; an exterior detail at least 8″ by 10″; an interior detail at least 8″ by 10″. Duplication of exterior views is not desirable.

2. Plans. First and second floor plans and a plot plan, either separately or incorporating first floor plan, shall be drawn in ink at any convenient scale and pochéd, with rooms plainly labeled and dimensioned. An arrow indicating points of the compass shall be included.

SPECIAL REQUIREMENTS, CLASS III

1. Photographs. On the face of each mount shall be firmly secured the following photographs in matt finish: At least one photograph of the house before remodeling; at least three photographs, not less than 8″ x 10″ in size, of the house after remodeling, one of them to be a general view and one an interior view.

2. Plans. First and second floor plans of house before remodeling and first and second floor plans and plot plan (either separately or incorporated with first floor plan) of house after remodeling. Plans shall be drawn in ink at any convenient scale and pochéd, with rooms plainly labeled and dimensioned. An arrow indicating points of the compass shall be included.

Additional copies of this announcement and entry forms to the desired number may be obtained from:

Competition Editor, HOUSE BEAUTIFUL, 572 Madison Avenue, New York City

Please tell me ABOUT DECORATION

? FISHNET
I have taken my regular lace glass curtains own from the glass doors between my dining nd living rooms for the summer. It all looks ther bare. Would there be something inexpen- ve I could put up in their place temporarily?



.. Fishnet is just the thing. In New York ou can get it along Fulton Street where he boat chandlers are. You buy it by the ound and it's very reasonable. For the fun f it, try running rods vertically down the des of the glass panels and put the net on that way. You'll need ather a lot of it to get it properly full. Then cut it and simply un the rods through the mesh. It's almost impossible to sew head- gs on it.

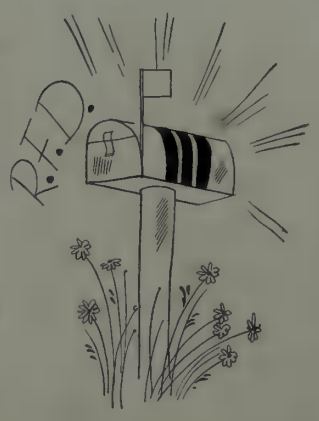
? FRENCH AND ENGLISH
We have some Louis XVI furniture picked out for our living room. What nd of English Georgian furniture do you think would make the most suit- ble combination with it?

. Specifically, Sheraton and Hepplewhite, since their inspiration as the same as the inspiration of Louis XVI designs: a widespread rcheological interest in classical art. It's always sound policy when ou combine styles from different countries to remember that if ey were created at the same time they're likely to go well together. his is because fashion is international; there is a common bond hich transcends nationality.

? LIBRARY CATALOGUES
I am a professor and I must have a metal file in my library for catalogues nd other papers. It is extremely ugly. Can you suggest any way to disguise and still leave it readily available?

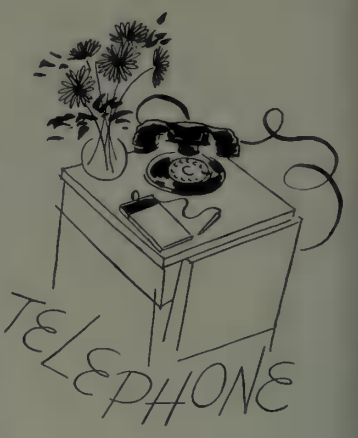
. Build it into a drawer with a front of the same wood as your ookshelves, or into a section with a cupboard door. As the filing abinet is deeper than ordinary bookshelves, you may have to have ne part of your bookshelves extend beyond the others to house it. et three bottom shelves jut out. This will give you a useful top rface where you can lay books temporarily.

? R. F. D.
People who come to see us in the country miss ur driveway although our name is on the mailbox. hey don't seem to see the name when they're oing fast. What would be a good way to make it ow up?



. Paint the mailbox with three broad verti- al stripes, as wide as the mailbox or nar- ower like the marking on luggage. The olors might be the colors of your house sta- onery. The name will show up clearly let- ered in black on them.

? HALL TELEPHONE
Can you suggest a good way to hide a telephone?



A. I wouldn't even consider doing it. The telephone is a functional part of modern life and is accepted in decorative schemes for its usefulness. Simply set it on a hall table, with a chair beside it and a pad, pencils and cigarette box and ashtray at hand. Or get one of those neat telephone tables which take almost no space because the chair pushes right in under the desk.

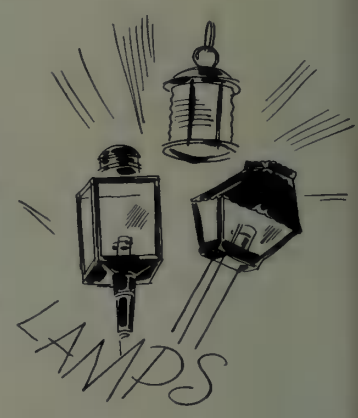
? DINING ROOM VIEW
We have quite a big dining room as we have a big family. From one window there is a lovely view, but we don't seem to get a chance to look at it with the table in the center of the room. Where else can we put it?

A. It would be charming to pull it over toward the window. If you can seat your family on three sides, you could even move it right against the window. Otherwise you will need to leave room for chairs and serving.

? WOODS
Can I use Chippendale mahogany furniture, which I inherited from my mother, with maple furniture?

A. I'm afraid that as a rule it's a bad idea to use woods so different in character in the same room. Although light woods were often used with mahogany in Georgian days, they were very elegant, such as satinwood and fruit woods, all very fine-grained. Maple is rather too rugged.

? LAMPS IN THE OPEN
What sort of outdoor fixtures would be good to have on a New England country place?



A. You can pick up old carriage lamps, iron lanterns and ship's lanterns at country auctions. Your local electrician will wire them for you. Or build a simple wood standard, like a lamp post, paint it white and put a hexagonal lantern on the top. This could be wired.

? FURNITURE ARRANGEMENT
We have taken an apartment for this fall with no fireplace in it. I am rather worried about how to arrange the furniture as in our present apartment it is grouped around the hearth. What would you suggest?

A. Let your biggest couch be the focal center of the room. Flank it with lamp tables and set a low coffee table in front of it. Then group separate chairs around it. You will need to balance this group on the opposite side of the room. You might do this with built-in bookcases with chairs in front of them, by a desk group, a piano, or a long wall table with lamps and a big bowl of flowers, flanked with side chairs.

? SUMMER TABLE
How can I make my dinner table look cool and summery?

A. By using lots of flowers and lots of glass on it. Get glass plates, glass bouillon and coffee cups, glass-handled cutlery, crystal ashtrays and centerpiece bowls and you will find it all looks cool as ice.

AUGUST SCRAPBOOK

CONTINUED FROM PAGE 52

teaspoonfuls liquid equals
1 tablespoonful
2 tablespoonfuls equals
1 fluid ounce

ortion of poi-n to water		*Tablespoonfuls per gallon of water*
o 800	equals	⅓
o 500	equals	½
o 200	equals	1¼
o 100	equals	2½
o 50	equals	5
o 25	equals	10
o 20	equals	12½, about ¾ cupful
o 10	equals	25, about 1½ cupfuls

e to one hundred is approxi-ly 1 percent, from which it is to figure the others down to to ten or approximately 10 ent.

liolus for exhibition. The care blooms for show purposes omewhat different from that led for mere house decoration. e April Scrapbook for Peonies; for Tulips.) For exhibition oses you want as many florets n in good condition as possible, ce it is wise to cut and place es in storage (40° in an ice) before they reach the ideal e, as they will then open one two florets when brought into . The spikes may be kept for eek in cold storage if desired. k the flowers to carry to the w either in cardboard suit es with the spikes tied to the om, or held firmly by a strip vood or metal across the stems, wet paper placed over the *ns*, not the blooms. Or carry n in pails partly filled with er, with chicken wire stretched oss the top through which the kes are thrust in place. When exhibition hall is reached, a le should be cut from the end each stem as the flowers are un-ked before putting them into permanent container.

ass and copper containers for wers. Experiments carried out Cornell University seem to ve that metal containers of se materials keep flowers in a lthy state longer than glass or tery vases. Soft-stemmed flow-such as Asters, Rudbeckias, isies and Marigolds were left a week untouched, and at the l of that period the water was an and odorless, as were also stems of the flowers. The de-tion is that copper from the tainers reduced the number bacteria in the water which clogged the stems, produced slime and caused decay. A slight oily iridescence on top of the water was the only indication that it had not been freshly drawn to fill the vase. Another suggestion for the keeping of cut flowers comes from the "Scientific American": Put two eyedropperfuls of sulphurous acid—bought at the drug store—into each pint of water. This encourages buds to continue growing and leaves and stems to remain green as well as the blooms to stay fresh. This amount of acid is for large-stemmed flowers. For the slender, delicate stalks, one eyedropper of acid per pint is ample. If the stems indicate burning too much chemical is being used. The Botanic Garden, Brooklyn, N. Y., has a Bulletin on "Making the Most of Cut Flowers."

Clematis cautions. Soil texture and preparation is the first requisite for success with the many varieties of Clematis now available to gardeners. Dig a fairly large hole where they are to go, and fill it with equal parts of loam, leaf mold and sand, to which very well rotted manure and a generous amount of lime have been added. These plants will not thrive on sour or acid soils and are essentially lime lovers. The next difficulty to watch for is lack of moisture and shade. Clematis should never be allowed to get dry, and they insist that their root runs shall be cool. They thrive in the shade of a low bush, or where stocky perennials hide their feet. Failing this situation, give the plants a substantial mulch, of peat moss, damp when applied and kept wet, or what is used in England, spent hops, obtained from any brewery. Stem rot which attacks the plant may usually be prevented by soaking the ground around the stem with a weak solution of Semesan early in the spring, and repeating the treatment two or three times during the summer. When a leaf shows any abnormal discoloration, cut it off and burn it to keep the fungus that causes the trouble from spreading. These suggestions are given by J. E. Spingarn of Amenia, N. Y., one of the country's authorities on Clematis. From the same source comes the advice to begin the collection with *C. henryi*, white, *C. ramona*, blue, and Mme. Edouard André, a dark purplish red.

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We can help you plan your trip in detail. There is no obligation. Please write on your letterhead for Booklet No. 31. Leipzig Trade Fair, Inc., 10 East 40th Street, New York.

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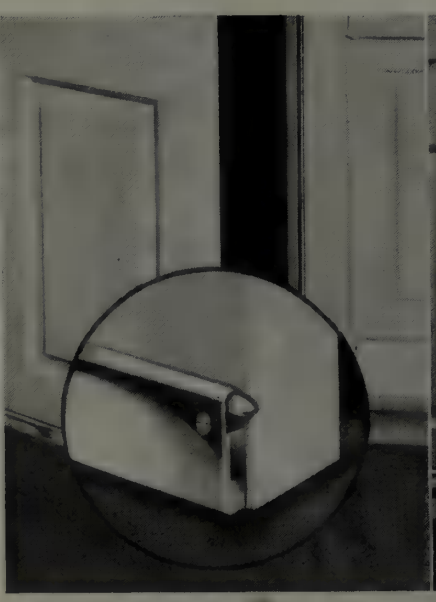
Earmarked FOR HOME BUILDERS

NEWS OF NEW BUILDING MATERIALS, PRODUCTS, METHODS; NOTES ABOUT NEW BOOKS AND NEW IDEAS



ABOUT now you may be cursing the so-called stove which is supposed to be cooking your meals in the kitchen of your vacation retreat. If that is the case, here is good news. It is the Nesco long-chimney kerosene range, 1938. It is dressed in white and black enamel, as sleekly as could be. A welded steel frame supports every part. There are: a large insulated oven, five burners under the cooking top, ample storage space and, at left, a compartment for fuel tanks. Similar in appearance and available at even less cost is a new short-chimney range of like capacity.

DRAFTS, winter or summer, can menace your health and destroy your comfort. And very objectionable drafts may sneak under your doors. If, however, you apply to the bottom of refractory doors this Sentry Stop-a-Draft, air leakage is done away with. The photographs show the felt ribbon drawn up when the door is opened, and thrust down against the threshold when the door is closed.





HERE, says the Sedgwick Machine Works, is a residence elevator, full-grown and competent, which may be had for less than $1,000 installed. We show a picture of it just below at right. The elevator may be enclosed in a shaft or in closets on first and second floors, or it may be set in the open against inconspicuous rails. When the car rests at the second floor level it leaves a virtually unobstructed space below. And of course all provisions for absolute safety have been made. Installation without a shaft is less expensive—though just as safe and efficient. Whichever type of installation is adopted, operation and sizes adequate for a wheel chair are the same. Here is a welcome addition to the Sedgwick line.

FLOORS, the unrugged and uncarpeted kind, have been given a poor break, in the opinion of the General Electric Company. Vacuum cleaners have been perfected to make rug and carpet cleaning a mere nothing. But keeping hardwood, linoleum and tile floors clean and polished is still, they say, dependent on mops, weights and elbow grease for the most part. At the bottom of the page you see a new floor conditioner in operation and, in the smaller picture, all the preparations, sanders, buffers, brushes and polishers which coöperate with it to do everything needed for your smooth floors. The little machine, smaller and considerably lighter than a vacuum cleaner, though much the same in general appearance, is amazingly versatile, and all the attachments may be operated without tools of any kind. Floors may be cleaned, sanded, scoured, then waxed, rubbed and polished simply by fitting the proper gadgets to the drive mechanism of the conditioner. Speed and the right materials do for the waxed floor what formerly only heavily weighted and ponderous hand polishing tools could do. In addition, blemishes, stains, scars and rough spots may be fairly whisked out, up or off by the new machine.







WATER IN THE GARDEN

CONTINUED FROM PAGE 49

a pool will be combined with a wall as a terminal feature. In such cases the wall fountain, either as a part of the ensemble in the latter case, or all by itself as a minor feature, with but a tiny basin beneath to catch the overflow, would be a happy solution. Avoid, however, the use of too-elaborate sculptured water spouts, or grotesque or humorous ones, except in the very rare instances when such things are in the spirit of the garden as a whole. Usually a small lead or stone spout of conventional design is most appropriate.

Bird baths. Bird baths are also a legitimate water feature in the garden. Those raised on pedestals are often just the right shape and size to accent the center of an open area. They are not, however, particularly appropriate just dropped into the flower bed, or backed into a bay in the shrub border. Their surroundings should be attractive to birds. That is, there should be food there as well as seclusion and nesting places. It is futile to employ bird baths where there are continuous flowing streams, for birds prefer these to the tepid water of a shallow bird bath.

Ornamental fountains. Finally, among water features there is the ornamental fountain. This feature in cast iron reached the heights (or depths) in Victorian times and may be seen lingering here and there even today. Not all of these were bad, but most were badly placed, standing alone on a stretch of lawn, or rising Venus-like from a bed of Elephant Ears. Today they are employed but seldom, and then only when the design calls for them and one can afford really good sculpture in marble, bronze or stone rather than cast iron. They really belong only in the larger gardens where they can be made the culmination of a long vista, or the focal point of a broad scheme.

Construction of pools. The construction of garden pools is a simple matter, but there are a few rules to be followed. In the first place, size is important. No pool, if it is to hold aquatics, should be less than 6′ in diameter. A depth of 18″ is minimum and over 2′ is wasteful, as the aquatics in boxes or pots will have to be raised on stones or blocks. If the pool is not to have Waterlilies it can be very shallow, say 6″, and may be lined with colored tile or, if winter protection can be given, black glass to lend the illusion of greater depth and to reflect images clearly.

A pool is usually built of reinforced concrete walls at least 8″ thick, poured in wooden forms, with a 6″ footing beneath, and a floor of concrete 6″ thick. Some sort of expansion joint should be made between the floor and the walls. This is usually done by inserting a ¾″ tapered board (a piece of 8″ bungalow siding is ideal) between the floor and the wall when the floor is poured. Before the floor hardens this board is pulled out and the crack filled with hot bitumin. This seals the opening but allows the floor slab to expand or contract without cracking the walls.

The inner surface of the pool may be tiled in any desired color, or finished smooth with neat cement. Painting or a brush coat of cement seems rather unsatisfactory, for there is a tendency to peel and check. There are, however, patented preparations for surfacing pools that are satisfactory, and color can often be added to the cement. For example, lampblack will give a dark color that aids in creating the illusion of greater depth.

Care should be taken in making forms so that they will be watertight, true to line and grade, and strong enough to stand up under the pressure of the concrete. The mixture should be one part cement, two parts sand and four parts ¾″ broken stone, with 10 percent lime, or a liquid waterproofing compound added.

Informal pools of irregular shape are often built of reinforced concrete laid against the bank and formed virtually into a concrete dish. Heavy gauge inch mesh chicken wire may be used for reinforcing. If the winters are not severe that is a satisfactory method, but care should be taken that the concrete is at least 6″ thick at all points. In a clay soil 6″ of porous material, like gravel or cinders, should be laid under the pool, and be well tamped before the concrete is poured.

The reinforced concrete pool is not the only kind that may be built. Brick pools on the outer surface of which a bituminous seal is applied after the wall is laid have been found successful, especially where the shape of the pool is somewhat intricate and forms would be expensive. The thickness of the brick walls should be at least the length of one and a half bricks (approximately 12″).

Then there is the recently perfected metal pool. This is made of steel plates welded together, or of sheet lead. Any size or shape can be obtained with these metals, and any sort of coping may be used with them. The advantage is, of course, that no forms are needed. Steel seems to be adapted for very large pools, whereas the lead seems to be more successful for the quite small, informal pools up to 6′ in diameter, or artificial streams, for it can be punched and bent into any desired shape. At least ⅛″ gauge lead should be used, and the joints between the sheets should be "burned," that is, welded, instead of "wiped" with solder. Fittings, of course, should be wiped in. If the sides of the pool slope steeply the lead should be "tacked" about every 18″ to wooden supports to prevent the lead from sagging and buckling of its own weight. Cypress or other rot-resisting wood should be used.

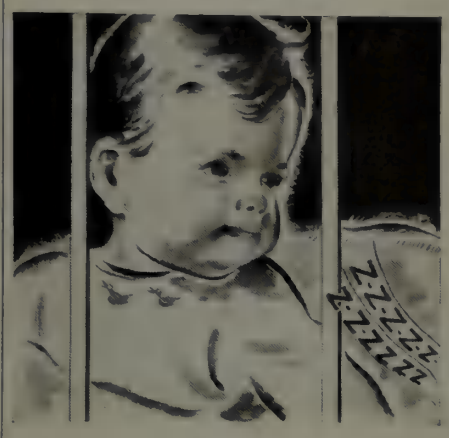
Plumbing. The plumbing, which provides the water supply, overflow and drainage, should be, for any sort of pool or fountain, simple and as nearly foolproof as possible. For the inlet pipe wrought iron or brass should be used. It should be of sufficient size to fill the pool in a reasonable time, say ¾″ for the average pool. A valve to control the size of the stream should be provided conveniently near the pool. Usually such supply lines are laid in shallow trenches, provision being made to drain them in cold weather.

For emptying the pool there should be an ample drain or blow-off pipe, say 3″ in diameter, of cast or wrought iron, leading from a drain at the lowest point in the pool to a storm sewer or a dry well constructed especially for the purpose. Somewhere in this line a control valve should be provided.

To maintain the proper level of water in the pool one of two methods is commonly used. A standpipe, or overflow, covered with a screen may be placed in the pool, at the proper level, leading directly into the drain line beyond

(*Continued on page* 61)

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WATER IN THE GARDEN

CONTINUED FROM PAGE 59

the control valve. A disadvantage of this method is that the screen or strainer may become clogged eventually and inevitably the pool overflows.

The other method is to have a by-pass stand-pipe, spanning the control valve in the drain line, set to control the water at the proper level (see diagram). A disadvantage of this system is that, if the by-pass pipe is too small, a sudden inflow of water into the pool, such as a heavy rainfall, may cause it to fill, form a syphon, and empty the pool. This can be counteracted either by having the pipe amply large, say at least 2", or by having an air vent on the top of the loop. The great advantage of this type of control is, of course, that it is all out of sight and it does away with the overflow or stand-pipe in the pool. Then, too, this system gives the pool a better circulation of water, for the old water is taken off from the bottom, whereas in the stand-pipe type of system the new water usually flows across the surface and out immediately.

The size and type of water jets for pools and fountains of all sorts should be given careful consideration, for the amount of water discharged is very important to the effect. Sometimes a jet only 1/16" in diameter, using hardly any water, is desirable. At other times much larger quantities are needed. In very small pools a single jet, rising to a height of only a few feet, is all that can be accommodated, but in larger pools great sprays of water that will drift in the wind and reflect rainbows are an added beauty and attraction. For informal pools a concealed jet so placed that water from it falls naturally from a rocky shelf is usually best, though occasionally one may have lead, bronze, or pottery figures on the edge of the pool to discharge water into it.

In larger and more formal pools it is often desirable to have some sculptured figure as the source of supply. Here one should use caution. A simple jet of water is more pleasing than a piece of sculpture of questionable merit. There have been so many cheap imitation stone figures of late that their multiplicity has made them commonplace. A well-designed piece of sculpture in stone, lead, or bronze is always a delight in a garden, but it must have merit, be well placed, and be in scale with its surroundings, or the resulting effect will be more unattractive than otherwise.

THE FLOWER IN THE HOUSE

CONTINUED FROM PAGE 47

powering in such a small space. Arrange the flowers in a definite pattern, letting the foliage complete the design. Never place one flower directly over another, but group them so they are not spaced at even intervals.

As you come into your living room, there is one spot which immediately catches the eye. Perhaps there is a vista through from the hall. This, then, is the place for the most telling arrangement of the room. Let it be the keynote of all other arrangements here. Don't just fill the living room with flowers, any flowers, or allow the arrangements to compete with one another. Let your main arrangement dominate the picture.

Make your flowers work for your decorative scheme. Let them pick up a color in the chintz at your windows, or carry the color of the hall forward into the living room. The hall may quite possibly tie together two rooms, one opening off either side, neither in a color scheme closely related to the other. You can make a relationship and bind them together by the flowers you choose. Landscape your home, remembering always that though you have separate rooms in it, they are all parts of one whole.

In arranging the flowers for any room in the house, never, never forget that the ultimate space they are to fill is a basic factor. If the space be rectangular, your first temptation will be to fill it, as in Fig. 7. Resist temptation and use instead such an arrangement as appears in Fig. 8. It shows more discernment and fills the space equally well. An L-shaped arrangement is very happy to use on one side of a table under a picture (Fig. 9), and a low open bowl is pleasing on the top of a piano. An arrangement of wild grasses under an Audubon print and a delicate line arrangement under a Japanese Kakimona would be delightful. Under a mirror choose a mass arrangement, or an arrangement in which the reflection completes the design.

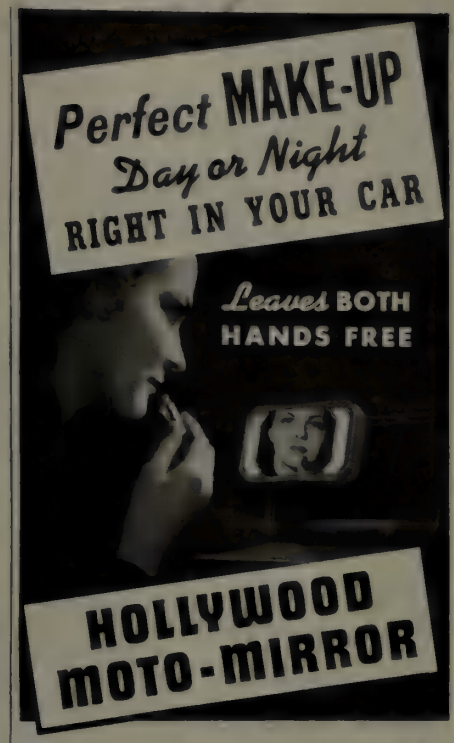
In the dining room you may like a riot of color on your table or you may prefer something subdued. But either way you should keep a harmony between your china, linen, silver and flowers. If you are tired of the usual way of decorating your table, try seating your guests at either side and placing an arrangement of flowers at one end and of fruit at the other. Treat the two arrangements so that they seem to flow toward an imaginary point in the center of your table (Fig. 10).

In using mixed material, group each variety individually. If the blossoms are together, you will find that they have character. Scattered through the arrangement they lose their identity. The same rule applies to color. When you have grouped your material according to variety and color, carry a little of each group into the next one, so that there is no hard line of demarcation.

If your container is ordinary and your material routine, let color be your first consideration. Did you ever try beet leaves as accents, or wisteria foliage when the leaves are almost white, the brilliant touch of *Acer ginnala* in autumn, or the round, rosy-tinted leaves of cercidiphyllum? These are just suggestions. You can develop hundreds of others and there is the joy of creation in combining the materials which nature has given you.

THIS MONTH'S ARRANGEMENT

The photograph which appears on page 45 is an example of practical arrangement. Made for the month of August, its chief charm lies in the cool greens and the water shown in the lotus bowl. The foliage, Funkia, Polygonatum and Gladiolus, was chosen for its variety of form and texture, and the real raison d'être of this arrangement is the simplicity with which it is made, and the fact that it will probably last ten days or even more. The lotus bowl is from Yamanaka.



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WE'RE GOING TO REMODEL

CONTINUED FROM PAGE 33

ceiling and upholstery and soft brown for the floor all sound as cool and contemporary as one could wish. Helen likes the scheme. You like it. The children like it. And Lettice thinks it is frightful. So consider the matter settled.

One other thing, though: we insist the cushions of the built-in sofa be comfortable.

G. T.

July 11

Memo to: Mr. McGauthier
from: Mr. Turner

We leave tomorrow, and will be back sometime after Labor Day. Your men should be in and out between dates. The good Lettice is going back Down East for her first visit home in fifteen years. But Huxley will be at the house every day, since the dahlias, among other things, cannot be left to themselves. He will let your boys in and out, or will give you a key any time you like.

Before I forget, Jane is to be in town for a week or so early next month. And since she is moving her headquarters into Mrs. Severn's end of the house, a slight repaint job is indicated. Jane will get in touch with you, I believe.

John's old room will stay as is, against his and Susan's occasional visits.

Assorted details have been left for Miss Dabney to mop up. She will take care of any contracts and the like, and since she has power of attorney for me will make any payments that are required.

A nice hot summer to you both.

G. T.

September 8

Memo to: Mr. McGauthier
from: Mr. Turner

We're back—and delighted with what awaited us. Even the rubber plants, or whatever they are, in the window are perfect. Helen allows the new sitting room is every bit as satisfactory as the streamlined train we came back on.

In many ways (I don't know why) this last bit of plastic surgery on the house pleases us more than any others. Part of it may have been surprise, part that it was done exclusively for our own amusement.

But I am not so sure it will be the last change to the old place, as I prophesied last June. You see last night John and Susan broke the earth-shaking news that they are in a fair way to become parents.

So it looks as though the Turners were going to be a dynasty, and the ancestral castle may have just begun to live. However, so far as you or I are concerned, we can call our remodeling days over. To celebrate this melancholy idea, Helen and I are holding a small wake on Saturday. Come and bring your own brickbats.

In the interim: Gentlemen, I salute you.

G. T.

FOR CHILDREN ONLY

CONTINUED FROM PAGE 21

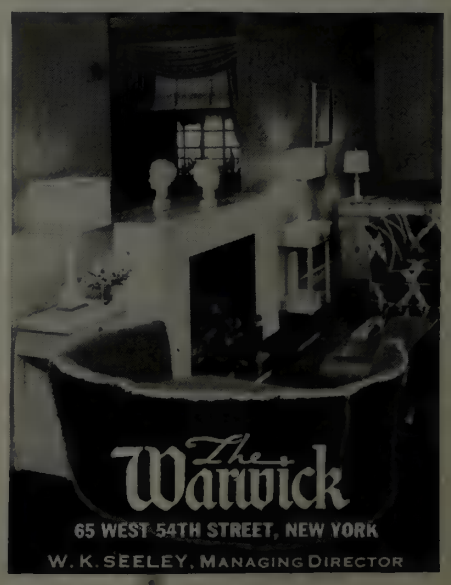
order them as he likes. He also plays games that take up a good deal of space. Range his furniture around the periphery of his room. It will be practical to build in bunks, desks and pretty much everything else, re-enameling them as wear, tear and changes of heart dictate. If cabinet doors fit neatly, drawers slide smoothly, and there is plenty of storage room, you have a chance, a small chance it is true, that he will in time take such pride in his room that he will become a creature of neat habit. It's a chance worth taking.

For a little girl, the room is not an arena, a background for world-shaking contests of force and skill. Her room is something she is innately proud of and she wants it to be pretty in itself. She may be as tailored, as horse-loving, as good at games as her brother, but her room shouldn't be like his. She wants her bed to have its head against the wall, its foot reaching out into the room. She early wants to have a dressing table, even if it's no more than a simple desk with a mirror on it. She is, however hoydenish the stages she goes through, at heart fastidious. She thinks of herself in relation to her setting far more consciously than does any boy. She has collections, too, but she prefers to have them put away in cabinets, so that she may bring them out to show her dearest friends without exposing them to the jeers of her brother and his friends. It is not that she is secretive. It is that she is sentimental.

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FOOD and DRINK BAR



The Casino on the Park and Café Promenade at New York's Essex House

FOR a sidewalk café Central Park South has so many advantages of location that it's a wonder there are any sidewalks left. After all, it is broad, it faces the park, it enjoys practically permanent shade on the inhabited side of the street. Try the Essex House and you'll see what we mean. Somehow or other, they have arranged it so that either in the Casino, that enormous cool room looking right into the trees, or on the terrasse proper you are comfortable, slightly secluded and faced by an enchanting prospect.

As for the food, it is in the capable hands of M. Palice, erstwhile of the Waldorf, and is all that you might expect. An Essex house recipe that will help to make your summer brighter is from Louis Moreschi at the bar:

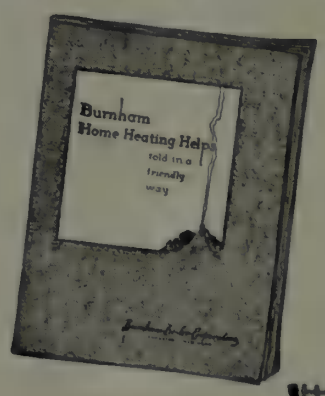
Tropical Cocktail. Muddle two slices of fresh pineapple with a teaspoon of powdered sugar. Add to these the juice of a lime and two dashes of grenadine, then let them steep for a few minutes. Put the whole thing in a shaker with cracked ice and a jigger of Myers's Planter's Punch Rum, shake well and strain into a claret glass. Be sure to use the Planter's Punch Rum.

Smoked Turkey. While you're thinking about cold food for hot weather, don't forget that there is no easier or more eminently successful way to feed hordes of people than a Pinesbridge Farms smoked turkey. You have undoubtedly ordered smoked turkey at some one of the more affording restaurants around town, for it turns up everywhere from the Westbury for breakfast to El Morocco before dawn. Astonishing as it may seem, lots of people still don't know that you can order a whole one smoked and shipped direct simply by writing to Pinesbridge Farms, R. F. D. No. 4, Ossining, New York. It arrives prepaid, its good condition guaranteed, ready to slice and serve. It can weigh anywhere from seven to sixteen pounds, $1.35 a pound.

The Lombardy. When you find yourself around Park and the Fifties, hot, hungry and uncertain, don't forget that the Lombardy just east on 56th makes a special effort to keep you cool. That's not confined to René's menus, either. The setting is restful, simple and refreshing.

Drambuie. And speaking of hot weather, here is an excellent cooling boisson known as the "Mackinnon Highball." You take one and a half jiggers of Drambuie, add the juice of half a lime, and serve it in a tall glass with soda and plenty of ice.





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SOUTH AMERICA

THERE is fashion in travel just as there is in clothes, music, decoration and what not. And in the travel world today nothing pleases me more than the trend toward South America. We have lots of nice neighbors in those countries which lie in the southern continent—neighbors deserving cultivation. Since South America is so very much in the air and on the air—and with fall and winter in the offing when it's spring and summer down below—you may feel the urge to discover for yourself this delightful Pan-American continent.

There are two ways of "doing" South America—one by traveling independently on an elastic schedule and the other on a cruise ship. A few years ago there was no such thing as cruising around South America, but now there are any number to choose from. German, French, Dutch, Swedish—you can have your choice of nationalities, itineraries and length of time to be away. Having been to South America both on my own and on a cruise, I still don't know which to recommend. Each has points in its favor.

If I were planning a trip of my own again I think I would repeat the schedule I tried before. That is, going down the west coast on one of the fine Grace Line boats, crossing the continent by the Chilean lake route, then going up through Patagonia to Buenos Aires, Montevideo and Rio, coming home on either the Furness Prince or the boats which the Panama Pacific used to run to California and which will be in the South American trade this fall. The reason I favor such a route is that the west coast is more colorful, more foreign—and that is what you want to feel as soon as possible when you go off on a trip. Following such a schedule, after you've had your taste of the more primitive Peru and the natural beauties of Chile, it is refreshing to find yourself in the sophisticated and metropolitan atmosphere of a great city such as gay Buenos Aires. Moreover, this schedule I propose lets Rio be your last stop and Rio is so wonderful it really should be your last memory of South America. After this magnificent city, anything else is apt to be an anti-climax. Most cruises which go round South America follow the same west to east course. So even if you're not mapping out your own trip you can enjoy the advantages of such an itinerary. The air-minded, too, can do the same thing, for Pan-American Airways planes allow you to cover South America in almost any way you please.

When friends starting off for a trip to our neighboring continent ask me for tips, I usually tell them to jot down the following: in Lima, try to stay at the Country Club (which isn't difficult to arrange). Situated on the outskirts of the city, it is a luxurious and comfortable place to make your headquarters with all sorts of sports for your convenience. . . . don't miss the fine Lima museum which, with its amazing Incan exhibits, is just as exciting as the museum in Cairo. . . . drink Pisco cocktails (the "wine of the country" all down the west coast) at the nostalgic old Hotel Maury and also have some meals there (shrimps are superb). . . . try to get a card to the Club Nacional and order a Porto flip at the bar of the chief hotel, the Bolivar. . . . other restaurants where you can experiment with Peruvian cuisine are Leon's, Raymondi's and Café Marron. (If they aren't a success, you can always seek solace in American fare such as corned beef hash and griddle cakes at the Country Club.)

If you're flying over Peru—which is a splendid idea—don't miss Arequipa, where you'll stop at the famous inn called Quinta Bates. Its chatelaine is a character famous with all globe-trotters who know their way about.

You'll find Valparaiso harbor, though not up to Rio's, a contender for second place with that of Naples and Sydney. While in Valparaiso, make your headquarters at Chile's famous and attractive plage, Vina del Mar, where the hotel, casino and cabaña life are reminiscent of the Riviera. As to Santiago: stop at the Crillon, an attractive hotel almost as French in atmosphere as that of its famous namesake on the Place de la Concorde. . . . play golf on the good



GRACE LINE

Rolling stock in Vina del Mar, seaside resort near Valparaiso, Chilean seaport

links which abound in Santiago. . . . take cocktails at the Crillon or Savoy bars, both always packed at noon and at "vermouth" hour, meaning six o'clock. . . . order the best lobster you ever encountered at Bahia Restaurant. . . . have an orgy of buying flowers in the flower market where vendors sell perfectly beautiful and exotic specimens at prices you can't believe. . . . take tea at Gath y Chaves.

Buenos Aires is so full of things to do and see it is hopeless to try to give you any suggestions in a paragraph or two. Like Berlin or Paris, the city is full of attractive restaurants, bars and night clubs. Stop at the Plaza, one of the world's best-run hostelries, where the Grill Room serves meats which make you realize why those of the Argentine have such a reputation . . . . if you are a male, by all means try to get a card to the Jockey Club, the kind of affair which Hollywood would call super, deluxe, colossal . . . . shop at Harrod's (yes, the same management as London's famed establishment) . . . . if you arrive in Buenos Aires during their summer, plan to cool off at Mare del Plata, the Newport of the Argentine.

Wending your way northward you'll stop next at Montevideo, a gay summer resort for all South America. During the rest of the year the Uruguayan capital is not worth too much of your time. But if you're there some time between December and April—then it's lots of fun.

Now comes Rio—and lucky you if you visit this dream city. If there's a more breath-taking, dramatic setting than that of Rio I have yet to see it. You will probably find it pretty warm if you're there in summer so I suggest that you stop at the Copacabaña Hotel, situated right on the Atlantic, but only a few minutes from the center of things. You needn't be afraid of the heat in Rio, however, because it adapts itself so well to warm weather—lots of open-air restaurants, roof gardens, beaches and excursions to be made by water. There are several casinos where you can gamble in surroundings as gay as at Monte Carlo (actually, I think gayer). If you're not keen about Brazilian cooking let me cheer you with the thought that there's no difficulty in finding Italian and German cuisine, for Rio has many foreign colonies. Here are some restaurants worth trying:



BRAZILIAN TOURIST BUR

Surely the harbor of Rio is one of the seven wonders of the world as it is unfolded from Corcovado

Taverna Carioca, Savoia, Brahma, Jua, and Café Alpino.

If you can't take sufficient time to see South America in leisurely fashion—and don't care for the air cruises which are so efficiently operated all over that continent—you can at least visit Rio in an ordinary length vacation. Pan-American Airways will take you down there in no time.

If you're lucky enough to have leisure and want to go your own sweet way around South America, sail on a Grace Line boat down the west coast, stopping off where you want and for as long as you please. Coming back up the east coast you have your choice of the Furness Prince boats, fine British-owned vessels which, though smallish, are comfortable, seaworthy and modern. You're apt to have a good time on them. Or you can take the ships which used to be on the California run of the Panama Pacific Line. These popular, spacious liners ought to be a great lure to those who relish a two weeks roll down to Rio (though actually there's apt to be very little "roll" in those southern waters). They go into service on this route about September. And if you want to speed down to Rio, the Normandie sails from New York in February, calls at Cristobal, La Guayra and Nassau.

If you've learned to like the luxury—and laziness—of cruising, then you'll probably be more interested in seeing South America under the auspices of a planned cruise. The popular Bremen is scheduled to sail February 11, and, after going all round the continent stopping at the principal ports, will get you back to New York March 24. The Rotterdam will sail in February, and the Gripsholm will repeat its successful cruise of last winter, with an innovation. It will sail up the Amazon for two days—the first time a cruise ship has ever penetrated the waters of this famous river.

And now a word about Venezuela. If you have that colorful country in mind, remember you can go there now on those crack Grace Line ships—the ones which used to be so popular when they were on the California run. Undoubtedly there will be other ships announcing South American plans during the fall, for, as I said in the beginning, our neighboring continent is very much in vogue.

—William B. Powell



GRACE LINE

Caracas, capital of Venezuela, seen from Calvary Hill, retains Spanish atmosphere

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FOR THE ASKING



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White walls, a flat blue sea, mammoth rocks, at Capri

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THE AMERICAN TRAVELER IN EUROPE—F. I. T. Dept., AMERICAN EXPRESS, 65 Broadway, New York.

THE SHIPS AND MEN OF THE ITALIAN LINE—ITALIAN LINE, 626 Fifth Ave., New York.

GERMANY 1938—GERMAN RAILROADS INFORMATION OFFICE, 665 Fifth Avenue, New York.

ONE-ARM MEALS

CONTINUED FROM PAGE 40

CHESTNUTS AND BRUSSELS SPROUTS

Blow yourself to two boxes of the fattest, handsomest sprouts you can find. Soak two generous pint cupfuls of chestnuts. Pick the sprouts clean and wash them, then put both sprouts and chestnuts in a covered casserole dish, with salt and pepper and enough chicken broth to cover. Let them cook in a very slow oven for three hours and before serving add two tablespoons of butter and a tablespoon and a half of flour cooked together to thicken the juice.

Since these one-arm occasions are just as apt to arise on Friday as any other day, it's a good idea to have a fish recipe of this general variety in your repertory. They are hard to find, for fish is so delicate in texture that it cooks very fast and overcooking spoils it. But salmon is to some extent an exception.

FISH PIE

This isn't the simplest recipe you ever made, but it is one of the most rewarding. First you make some fish forcemeat—an intimidating statement until you've tried it once. You take the white part out of a loaf of bread, steep it in warm water, then turn it out into a clean cloth and wring out as much moisture as you can by twisting the ends. Put it into a stewpan with a tablespoon of butter and some salt and stir it with a wooden spoon until it is free from the sides and forms a smooth paste. Then set it aside to cool. Meantime scrape a pound of haddock just as you would scrape beef and put the meat you thus free from the bones and fibers through a wire sieve into a bowl. Mix with this your bread paste and half a pound of butter, rubbing them as smooth as you can, or pounding them into a mortar if you have one. As you do this, add gradually three whole eggs and the yolks of two more, seasoning with pepper, salt and a little nutmeg. Now make your pie-crust with a pound of flour, the yolks of two eggs, half a pound of butter, salt and a quarter of a cup of water. Line your casserole with this and spread on the bottom a layer of the fish forcemeat about an inch thick. This is the foundation of your filling, which will be built up in layers. On top of it goes a salmon steak about an inch thick and as large as your casserole. Over this you lay fillets of anchovies, six or eight, and onions sliced about half an inch thick, the slices as close together as you can get them. Sprinkle this with parsley, pepper and very little salt and repeat till your casserole is full. Cover with crust, crimp and prick and decorate with thin leaves, stars or crescents cut from the pastry. Brush the top with yolk of egg and bake for an hour and a half. The oven should be quite hot for the first twenty minutes, then reduced. This will set the pie-crust.

VEGETABLE RAGOUT

To serve with this you might try combining vegetables in the other casserole. Clean, string and slice two pounds of beans, half a pound of okra and a pound of tomatoes. Fry a tablespoon of chopped onion in a little butter. Put all this in a casserole with a couple of tablespoons of white wine, a bit of bay, a little savory, salt, pepper and about four more tablespoons of butter. Cook in a very moderate oven uncovered for an hour.

One of the requisites of party food is a certain quality of unexpectedness. This, more than the rarity or cost of the victuals, seems to me to constitute a culinary celebration. One of the best recipes you could hope to find from this standpoint is

LAMB À LA PROVENCE

Get your butcher to slit a specially nice leg of lamb and take out the bone down to a couple of inches from the tip of the meat. It looks better if you leave some bone to stick out at the end. Make sure he skins it, too, for the rind gives a pronounced and to me very disagreeable flavor to the flesh. Buy at the same time half a pound of ham. Now make a stuffing for the place where the bone was. Cut off a thin bit of meat, perhaps a quarter of a pound, from a lean spot on the large end of the leg. Mince this just as fine as you can get it. Melt a couple of tablespoons of butter and stew in it a quarter of a pound of mushrooms cut small, a clove of garlic, half of your ham chopped fine, parsley, shallot or minced onion, the grated peel of a lemon, nutmeg, pepper and salt. When the mushrooms are done, mix this with the chopped lamb, a quarter of a cup of fine bread crumbs and the raw yolks of four eggs. Stuff the leg and sew

it up, drawing the end together too. Now put a quarter of a cup of olive oil in your casserole with two bay leaves, a pinch of thyme, marjoram and two cloves of garlic. Brown the leg of lamb all round and at the end in this oil, then fill the casserole with enough stock to cover the leg and let it cook slowly for three hours, basting it whenever you can. When it is done, remove the leg and reduce the gravy to about half. Return the lamb to the casserole, put it under the broiler or in a hot oven and baste it with the gravy until it gets a good dark glaze. Sprinkle it with the rest of the ham chopped fine and cover to keep hot till you are ready to serve it.

About half the world thinks that the only thing to serve with lamb is eggplant. If you have never liked the taste of eggplant, first peel, cube and sprinkle it with salt, let it stand for an hour and then wash and drain. This draws out the bitterness. Then proceed as follows:

BAKED EGGPLANT CASSEROLE

Peel a good big one and cut it in inch cubes, parboil it fifteen minutes in boiling salted water and drain thoroughly. Cut in sections four big or eight small tomatoes and two peppers washed and freed of their seeds. Fry four good-sized onions cut in rings in the bottom of the casserole in a few tablespoons of olive oil. Let them get thoroughly brown. At this point you can include in your calculations a scant half cup of grated store cheese if you like it and it fits in with the rest of the menu, though the dish is very good without it. At any rate, put all the ingredients with or without cheese into your casserole, salt and pepper them, scatter a little basil and a bit of bay as you mix them together, cover them with fairly coarse breadcrumbs fried in butter and put in a slow oven for an hour.

Chicken, our national company dish, is justly famous for its response to casserole treatment. You undoubtedly have a couple of pet variations on this theme, but here is a specially good one.

CHICKEN WITH SAFFRON

You'll want two big roasting chickens or, possibly, if you trust your butcher implicitly, two young fowl. Put it up to him. Have him cut them up as though for a fricassee. Now cover the bottom of your biggest casserole with olive oil and brown the chickens over a quick fire, turning each piece so that it colors evenly. Add a couple of large onions stuck with half a dozen cloves, a few small onions, half a dozen tomatoes and a bouquet of parsley, thyme, bayleaf, celery leaves and tarragon. Pour over them a pint of white wine and a pint of chicken stock, turn the flame down as low as you can and let it simmer till the chicken is tender. Meantime wash and drain thoroughly two cups of wild rice. This takes quite a bit of washing as it is apt to be full of chaff. Melt a couple of tablespoons of lard or cooking fat in another pan, add a tablespoon of chopped onion and let it cook gently without browning till the onions are done. Add the rice and let it cook till it loses its transparency, shaking it around in the pan so it will do evenly. Add to this the strained gravy from the casserole, enough more chicken stock to make five cups all told, salt, pepper, a little mace and a good pinch of saffron. This you can probably get from your druggist more easily than anywhere else. Let it come to a boil and then set it, covered, in a moderate oven for half an hour, or until the liquid is all absorbed and the rice cooked tender. Make sure that the casserole is still hot, distribute the rice around the chicken, cover and keep in the warm oven with the gas off. One of the best things to serve with this is

BRAISED ENDIVE

You'll need a couple of pounds, for they cook down amazingly. Pare any discoloration from the root end, strip off any bruised leaves, wash well and parboil them in salted water for twenty minutes. Then drain and lay them neatly with a piece of butter in a well-buttered casserole, with enough beef stock nearly to cover them. The stock should be well seasoned. Set them, uncovered, in a moderate oven for an hour, basting occasionally to keep the top leaves from drying out. They should absorb nearly all the stock by the time they are done, and once that happens don't leave them where they can burn.

ARTICHOKES À LA BARIGOULE

This is another unusual answer to the vegetable problem. Trim the spiny tips off an artichoke for each person, press the leaves open and with a spoon handle or some

(*Continued on page* 68)



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other round blunt instrument detach the nest of tiny spines in the center. Put the artichokes in a frying basket, bottom down first, and fry them for three minutes in deep hot fat. Then reverse them, fry the tops and drain on absorbent paper. Now make a stuffing for them by slicing and cooking in butter half a pound or so of mushrooms seasoned with salt, pepper and a little powdered thyme; bind it with the yolks of a couple of eggs and fill the artichokes with it. Tie up the tips and arrange them in a covered casserole, cover the bottom with stock and let them simmer in the oven for an hour, renewing the stock.

BRAISED DUCKLING

This is one of those dishes into which you can put almost anything that strikes your fancy. Here is my favorite combination. The only cautionary note is—don't let it get greasy. Most domestic ducks seem to be almost more fat than meat, but if you cajole your butcher he will at least pick you out the leanest he has, and that helps some. By now I hardly need say that you start them off by browning them in a little oil. Drain off all the fat, add water and wine (red wine is even better than white in this) and let them start simmering.

Now get to work on your vegetables. Cut lots and lots of balls from carrots with one of those potato scoops, put them with some butter, a very little water and a teaspoon of meat extract into a frying pan to glaze. Then into the casserole. Follow them with a dozen or so small white onions and a little sugar. All this goes in the casserole and then into a moderate oven for an hour and a half. Meantime shred a head of lettuce and put it in the bottom of a saucepan, put on top of it a quart of peas, shelled, a tablespoon of butter and a quarter of a cup of water, salt and pepper to taste. Let this simmer over a low flame for twenty-five minutes, stirring occasionally. Cut and parboil lots and lots of potato balls. Sauté some mushrooms. Just before you go up to dress, strain the gravy off the ducks and get just as much fat off the top of it as you can. One way is to put it in a shallow dish and blot the surface gently with paper towels. Put all the vegetables into the casserole, pour the gravy over them, reheat the casserole and set it, covered, in a warm place to await its hour.

Does it all sound like an appalling amount of work? It really isn't, after the first time. This kind of cooking takes a great many words to describe but is amazingly simple and flexible once you get the hang of it.

PHLOX

CONTINUED FROM PAGE 19

phiniums would literally bloom themselves to death if the shears were not used to cut them down after their first flowering.

So much for the general plan of the sunken garden. If you look carefully at photograph 2 on page 19 you will see that from the two massive and venerable Spruces guarding the terrace the ground slopes down from the house level toward the garden. Usually the soil under the evergreens such as the Spruces will not support the growth of anything at all. It is dry and barren, and presents an ugly bare spot in the composition of the whole garden picture. The perfect solution here lay in the choice of *Juniperus horizontalis*, or creeping Juniper, which hugs the slope and makes a broad dense mat of brilliant bluish green under the trees. When I asked Mrs. Hardy how she accounted for their luxuriant growth here, she said that until she gave them a plentiful fall mulch of partially rotted cow manure, no amount of peat moss or anything else seemed to be effective. When you stand in one of the cross paths of the Phlox garden and look toward the east, the dense green of the Spruce and the blue-green of the Juniper make a striking background for the rich warm hues of the Phlox. Next to the Juniper is a great mass of Siberian Iris, attractive for its foliage after its season of bloom. Beyond this Iris is a slope of Primroses, gay and fragrant in shades of red and yellow in spring. They are backed by various shrubs, a Pfitzer Juniper, Japanese Yew, a Syringa bush and various Viburnums. Here and there on this east side of the garden and again on the west side, I caught a glimpse of Auratum and Speciosum Lilies, which are perfect against an evergreen background as here, and a charming contrast for the Phlox. The other foil appears in the Phlox border near the roadside end of the garden. It is the rich blue of the *Aconitum napellus*, which grows so luxuriantly here that it arches over its tall stakes.

Now you have followed me on a tour of the garden layout, it is time to come back to the terrace again and the gorgeous array of color that one sees spread out below as it mounts up and up toward the white lattice work at the back. A garden on one level never gives one quite the lift that you get seeing it from a little elevation (photo 1), and a garden seen from a distance can let brilliant color predominate, and must be studied for the effects of sun and clouds and for the whole effect.

In this case, you perceive with what finesse Mrs. Hardy has chosen her varieties of Phlox and arranged them. The choice and arrangement of the plants is the second big thing to consider when you plan a Phlox garden. Amateurs at the game might quail at the masses of pure bright colors Mrs. Hardy has chosen, but after you have experimented in seeing different varieties in a mass from a distance, you will agree that pale washed-out colors, one plant of each, would have been meaningless. No, the keen color sense Mrs. Hardy showed in choosing plenty of the deep impressive salmon rose Mrs. Scholton and the equally brilliant cerise of a mass of Rijnstroom, and then melting it into the most ravishing mauve pink of Mrs. Milly van Hobokem, one of the finest of the old favorites, is evident in the resulting play of color, vibrant as the spectrum. I saw the white Frau G. Von Lassburg, backed by R. P. Struthers, a rich salmon enlivened by a crimson eye. I saw the tall Hauptmann Kohl, a rich burgundy like a crown above the large pink trusses of Rhinelander, and the charming old calico Phlox, Painted Lady, in pink and magenta, hobnobbing with the lavender L'Esperance which, because of its large white center, takes a paler tone. This last Phlox, L'Esperance, was in another grouping with Europa, a white variety with a crimson eye, in one of the more delicate patches of color, made more so by the pure white of Mrs. Jenkins.

I have heard people despair of using white Phlox with other varieties because it tends to be spotty unless handled with care. The secret seems to be not to use single plants at regular intervals, but always irregular groups of white Phlox here and there, and let it

blend into pale shades of pink or mauve at one side or the other, even if it is at the same time a striking background for a deep pure color, such as Leo Schlageter (one of the newer brilliant carmine reds) or the velvety reddish purple of B. Compte. Mrs. Hardy considers Frau G. Von Lassburg the finest white to use in combinations with brilliant colors because it bears tremendous panicles of bloom, so that it is effective in the mass. Furthermore the individual florets have a greenish yellow eye, which in a garden composition seen as a whole softens the white and makes it tone into other colors.

One medium bright pink Phlox with a darker pink eye appeared in many of Mrs. Hardy's groupings, and proved to be her favorite. It is Nordlicht, to be seen in the photograph on page 18. This variety is not new but it stands the test of time, because of its sturdy, tall, spreading growth and its wealth of bloom. It is one of the medium colors so necessary in a rich blend to hold together the deeper magenta reds, such as Commander-in-Chief, and the more delicate pink of the new Columbia. Mrs. Hardy holds fast to her Elizabeth Campbells, which she does not think can be surpassed in color, a soft salmon pink. For violet tones she relies on Widar early in the spring and on B. Compte late in the season. For mid-season purples she uses William Kesserling, which looks pure heliotrope, against the bright cherry red of Mrs. Scholton and the lavender pink of Nordlicht.

That leads me to the third point that makes this garden so successful. It is not only well designed and situated, and well organized for its color values, but also well cared-for.

When Mrs. Hardy sees that a certain color arrangement needs changing, instead of waiting until next spring or forgetting it altogether, as I would do, she tags plants to be moved and does it late in the blooming season. If you can move a plant from one part of the garden to another without delay and water the plant faithfully for several days, you can move Phlox in late August or early September without loss. In fact, dividing the plants in the fall every third year and discarding the old woody inner stalks keeps them strong and healthy. If the plants get too large, they crowd each other, and the bloom from the old stalks becomes stunted. Do not let seedlings from the parent plants get sown in your garden or your color scheme will very soon deteriorate into a monotone of magentas. Cut off your flower heads as they fade. This prevents seeds forming, and also encourages the plant to put out more blossoms, prolonging the bloom into the late fall.

If you are like Mrs. Hardy, and want to add to your supply of a variety like Elizabeth Campbell, which is hard to get these days, divide large plants every fall, using only the new sturdy shoots that come up from the outside for your new plants. They will be true to the parent in color. Seedlings seldom are. Mrs. Hardy takes her seedlings, many of them very pretty, out to a cutting border along her pond, where they will not corrupt her regular garden.

When you buy your plants, it pays to select only the finest varieties. They are those like Nordlicht, that make strong spreading plants with large single florets born in full clusters of colors that do not fade quickly but remain constant. This saves filling a gap in your color scheme where some plant is proving a weakling.

Of course you have to fertilize and cultivate your garden. It is no exaggeration to state that Mrs. Hardy uses four hundred pounds of bone meal each fall on her Phlox border and Tulip beds. She could not use manure because it would rot the Tulip bulbs, though it could be used in gardens that had only the Phlox to consider. After the bone meal has been worked into the soil around the Tulips and Phlox, Mrs. Hardy has the garden given a sifting of wood ashes for extra fertilizer and a light mulch of peat moss, as the only winter protection. Both the ashes and the peat moss help lighten the soil, which in her case tends to be too heavy. All spring until heat comes the garden is cultivated assiduously. Then more peat moss is added in July to preserve moisture around the roots.

Phlox is proverbially hard to kill, and is therefore beloved by amateurs and week-end gardeners. The worst ailment it is likely to succumb to is mildew. The remedy is to spray with dry powdered sulphur. One can help to prevent mildew by not letting the leaves and blossoms get wet from an overhead sprinkler. Water it with a hose laid on the ground so the roots get a good soaking in times of drought. This is necessary only in an unusually hot summer. Cultivating and mulching are sufficient in ordinary midsummer conditions in Connecticut.

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LOG OF THE PRACTICAL GARDENER

CONTINUED FROM PAGE 51

the seed will not be washed out when water is applied even gently and with fine spray. As soon as the seedlings appear, the covering will be removed, and by fall the little things will be sturdy enough to go through the winter under the protection of some litter, nothing, I find, being better than salt hay. Sometimes I move a few of the most precocious to their permanent quarters; sometimes they live and then again they don't! But I must have definite gambles to keep me on the alert.

12. **Oriental Poppies.** The time has come to juggle the Oriental Poppies around, to plant anew the bought stock, to transplant my own into more favorable positions, usually further toward the sun (the theory that perennial Poppies like the shade has never worked for me), or to increase the supply from cuttings. This last is good sport, if the ruthlessness of the performance does not quell enthusiasm. Take up a plant, now in the dormant state, remove three quarters of the root, put this shorn parent back into the ground. Now make divisions of the severed roots 2″ long, and in order to remember which end should be planted up, I make the top cut straight across and the bottom cut slantwise. These snippets are planted, sometimes in the propagating bed of light soil, sometimes directly where I wish them to bloom next year, creating a suitable pocket of growing medium, with sand, loam and peat moss. Bleeding Heart is treated in the same fashion, and both processes are almost invariably successful.

13. **Cutting back day.** Violas and Pansies and Violets have degenerated into leggy, lanky, leafy masses, with scant measure of merit except to cover the bare ground. Cut them back severely, dig in a generous supply of fertilizer around the roots, water consistently and plentifully, and the second crop of flowers will outrank the first. Bachelor's Buttons were always an eyesore in the garden until the plan was followed of having a rotation of plants growing from a succession of plantings, and keeping them sheared unmercifully so there would be a continuous supply of new bloom-producing growth. This, of course, is not possible with only one or two clumps. I have found that the best location for these flowers is on the way to the garage, where the leaping commuter can cull them for his buttonhole in his frantic morning rush. By a drastic shearing I mean at least 6″ from the tops of the plants and, needless to say, feed, feed, feed, for they need nourishment badly.

14. **Madonna Lilies.** The order for the Lily which must be planted in midsummer, the Madonna or *L. candidum*, went in weeks ago, and about this time I watch the post arrival with the eager eye of a lover, for while theoretically success comes when the bulbs are not put into the ground until late September or early October, in my garden, at least, the flowers are better and the stalks stronger when there has been a chance for a good clumpy growth of leaves before frost. American-grown bulbs may be had this month, and while those from the north of France are supposed to be the choicest of the type, for me the extra weeks of growth equalize whatever difference there may be in quality. I sulphur the scales well with the powder and plant them in full sun about 3″ deep.

15. **Holiday.** The second week in August even that indefatigable author, Cynthia Westcott, of the "Plant Doctor," calls a real vacation. So for seven days I loaf, or perhaps the holiday activities have a tinge of the busman's day off, for some garden interest keeps me busy, if not actually at home. I haunt gardens near and far with pencil and notebook, looking at all, with a disposition eager for information. Height of plants, excellent or poor positions, strong or weak growth, color right or clashing, stake requirements and how met are all recorded, the good and the bad. Details of feeding are especially written down, for garden inmates are just as fussy in their foods as humans—one plant's nectar is another plant's poison. For instance, lime the bearded Iris, they love it; do the same to the Japanese, and they die. Then on the return home, I go over my own garden with an equally critical eye, making just as caustic notes, and, to be absolutely frank, it does not always measure up to the point of perfection that I would like to have it. But what child does for a candid parent?

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16. **Hollyhock rust.** Does anyone have a holiday that is not in some way paid for? When I returned to the daily round, I discovered some Hollyhock leaves that looked suspiciously spotted, and as the rust has never been troublesome, I took valiant means to stop the pest if it was really on the way. The tall stalks were cut to the ground, all old leaves and debris at the base of the plants were burned—*not* thrown away on the compost heap to spread from there to other sections of new plants. Then I began the applications of sulphur dust to the new growth. This will be done twice a week until the end of the season. Earlier I do not mind appearance, but now I get the so-called Massey dust which is dyed green and does not advertise so loudly that something has gone wrong. The dust is composed of nine parts finely powdered sulphur to one part of either arsenate of lead or rotenone, and I find it more effective for this particular purpose than a spray.

17. **Heat protection.** Blistering days of midsummer are hard on many plants, especially the annuals, and I have a scheme of protection that helps them out amazingly. Old umbrellas are on hand, and cheap beach varieties, which are put over specimens that droop most readily under the pitiless heat in the middle of the day. Such protectors are equally good in a rain over flowers whose petals do not enjoy a drenching. Geraniums resent a beating of raindrops, and Beverly Nichols tells in "Down the Garden Path" of putting umbrellas over his young Foxgloves on rainy afternoons and long wet nights. People thought it odd, he says, and I have seen visitors smile at my little parade of parachutes, but they are helpful, if humble, aids. In the long run, if plants are treated in much the same manner as humans, results will be less problematical. We do not enjoy hours in a blazing sun, nor having our heads pelted in a storm—why should they?

18. **Hollyhock eyes.** A wrinkle a friend had acquired via England was the raising of Hollyhocks from eyes, which makes for the certainty of having the offspring like the parent, an impossibility with ordinary seeding. This could not be tried in my garden since the rust scare, as such means of propagation would have continued the pest if it really were present. However, the process sounded so easy and logical that it was written down for the time when the question of quarantine should be in abeyance. It is taken from the English magazine, "Popular Gardening," which was her source of information, and she assured me that it had been tried many times with absolute success in gardens with clean bills of health. As the season advances the young shoots become well furnished with eyes or shoot-buds in the axils of the leaves. Cut off portions, each consisting of these side shoots, and divide them in small pieces, each consisting of a piece of stem about one inch long and a leaf with a bud in its axil. Insert these pieces in a box of sandy soil with the tips just showing above the surface. Water them and either set in a cold frame or put in a sheltered place, shaded until the roots are formed, when they are permanently transplanted. I shall try this method as soon as I have healthy plants.

19. **Flower arrangement.** Although I am one of those strange persons for whom a flower in my house in summer is like a bird in a cage, great enjoyment comes from seeing how other people use this month's abundance of bloom to the best decorative advantage. This was noted in one house where cleverness is the order of the day. There are always two or three vases on the floor, as so many flowers are seen to their best advantage from above. They stand near the fireplace or in an angle of furniture and wall, or by the side of a large armchair. Hollyhocks are unsurpassed for this, tall Phlox with every inch of the stem used, or the rampant wildflowers that are quite worthy of being brought in. Goldenrod, bought from the florist in other countries, is too much scorned here. One of the most striking flower arrangements I remember was glimpsed in a window at Deauville in France—Calla Lilies and Goldenrod, each form and color blending and complementing the other. Yet here I suppose only a madman would think of putting them together!

A CORRECTION. The photograph of the Providence Plantation Club room shown on page 16 of our July issue appeared in "Early Homes of Rhode Island" by Antoinette F. Downing, published by Garrett & Massie, and was lent by the Community Art Project, Providence, R. I.

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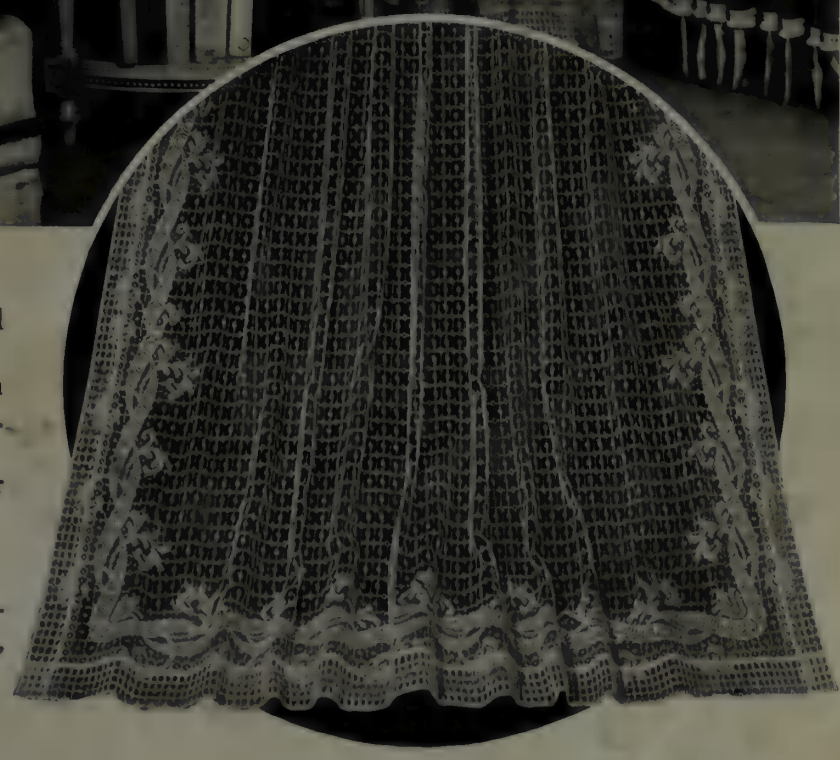
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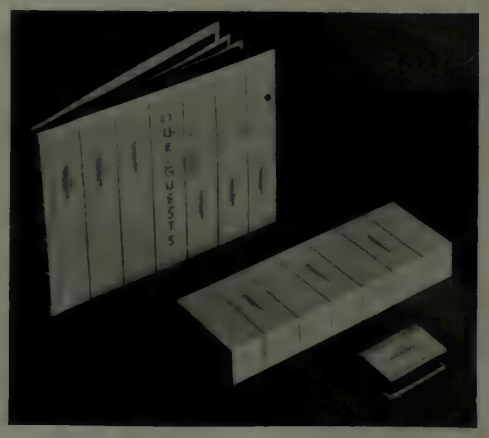
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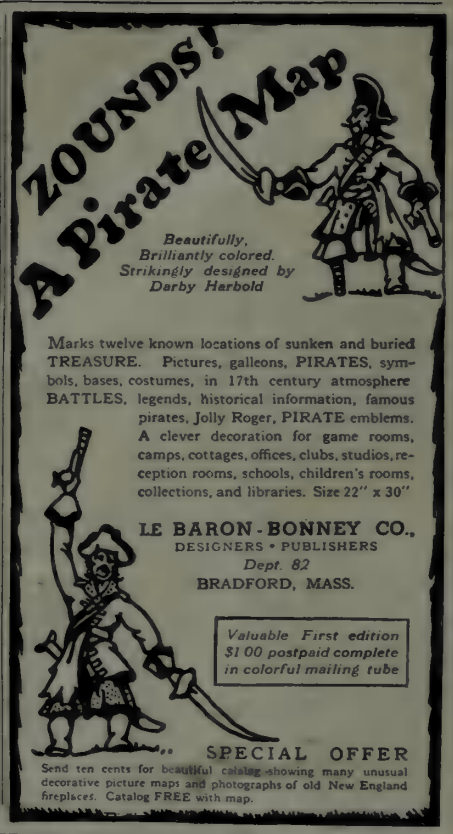
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If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case for your convenience the address is listed in full

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SUBURBAN ELEGY. Difficult driveways have turned the mildest men into raging Tartars—which is silly. Simply put one of these birds on each side of your entrance and your husband, your shrubbery and your car will improve. 16" high, of cast iron with Reflecto jewel lenses in eye and body, they come in red, blue or yellow. $1 each. At Reflecto Letters Co., 1140 Broadway, New York.



A FITTING GIFT for the glowing bride—a sterling silver bread tray that will give to her dinners a story book éclat. This one has a pierced border decoration, gentle lines and ■ heart-warming price—only $12.50. It is 10¾" long, 6¼" wide and is, in the opinion of this department, something pretty special. The picture doesn't begin to do it justice. You will find it at Daniel Low, Salem, Mass.



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LENOX CHINA, more radiantly gossamer than ever, and these two vases seem subtly aware of their glowing heritage. The design has an Eastern flavor with graceful birds and languorous flowers idling over the surface. The urns are 10½" high and come in celadon green and ivory, and all ivory. The price is $20 the pair. At Ovington's, Fifth Avenue and 39th Street, New York.



VERSATILITY. Here is a party set with more uses than you can shake a stick at—a presto-changeo in gleaming Carrara. Use it as a cake plate, a tray for hors d'oeuvres, cheese and crackers, sandwiches, beer and pretzels, or a centerpiece for flowers. Colors: black, white, jade, ivory, beige, forest green; price $9.75. At B. Altman & Co., Fifth Avenue and 34th Street, N. Y.



THAT LETTUCE LOOK can be yours, and with no nightmarish cleaners' bills, either. The Steem-Electric iron is simple as pie to work, eliminates the dampening of clothes and does a superlative job to boot. Pour in a pint of water, plug in, wait for the steam—and you're off to a fine start! $12.95 and it comes from Lewis & Conger, Sixth Avenue and 45th Street, New York.



HUMOR AND ART. The modern giraffe candles are Italian, hand-modeled and utterly enchanting, $5 the pair. The eighteenth century print, a French costume plate, is called Matelot Hollandais. This means that the well-fed and picturesque pipe smoker is a Dutch sailor. The gold leaf frame is handmade, $15. The Connoisseur, Inc., 717 Madison Ave., N. Y.



TELEPHONE TROUBLE is a common ailment. For ourselves, acres of snarled wire and the unsuspecting caller thinks she's been connected with the state insane asylum. But the new Holdafone uncomplicates things. 22" high, made for a round or oval base French phone, it comes in a walnut finish, $6.50, or solid walnut, $9.50. Abercrombie & Fitch, Madison Ave. and 45th St., N. Y.

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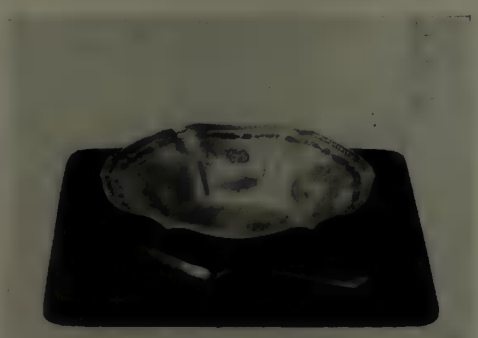
FALL FORMALITY. Summer was fun, but it's nice to slip into a black velvet dinner dress again and preside at your table, proud of its autumn beauty—and it will be beautiful. Heap this silver-plated bowl with grapes, rich clusters of them, and your table will reflect the serenity of star-flecked pools. 12¼" long, 10¼" wide, costs $15. J. Ralph Tobin & Son, Springfield, Ill.



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SCHOOL DAYS are here again (worse luck!) so prepare now for cramming time. You'll need a special light during that hectic stretch, and we've discovered the lamp of lamps. It is of tôle, 17" high, 11" wide, and costs only $6.85. Comes in red, eggshell, blue or yellow. Apart from studying purposes, it lends a sound decorative note. Scully & Scully, Inc., 506 Park Avenue, New York.



IT'S THE LITTLE THINGS THAT COUNT, which is a good thing to remember even in decoration. If you surround yourself with beauty, life is dandy; but this department doesn't pretend to be Mr. Aesop. Anyway, this sterling Louis XIV jelly dish with its Virginia Carvel chased spoon is lovely. Diameter 7½", height 1¾", $20 complete. George T. Brodnax, Memphis, Tenn.



BE CORDIAL. A whir of wings, a flash of color, and the humming bird is off soaring to the sun. But you can coax him to stay with these 2" Nectar Cups of stained glass—fill them with sugar and water, and wire clips hold them to stake or bush. Colors: ruby, topaz, opal, cobalt blue and sea green. One of each color to every set. Just $1. Charles M. Mitchell, Sterling Junction, Mass.



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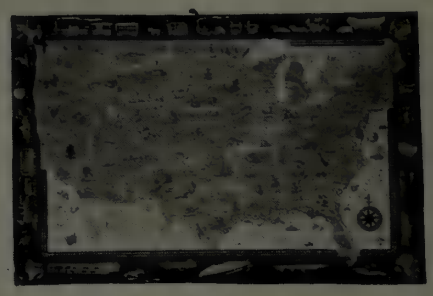
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BOOK OF THE YEAR. With the new Merriam-Webster dictionary, arguments are settled pronto, and the Georgian table, designed for it, is of walnut with roller bearing rubber tires on the castors. It is 30" high, 24" wide and the book ledge is 12½" deep. The dictionary has a buff buckram binding and measures 12⅜" x 9¾" x 5", $20. Table $12. Brentano's, 1 West 47th St., New York.

FROM THE RUG FRONT comes exciting news and the Armstrong Company is as proud as a young father. Their Quaker Map linoleum rug with felt base is a colorful picture of the United States showing cities, capitals and highways with industries of each state. The border is an historic panorama of transportation, 6′ x 9′, about $5. Wanamaker's, 9th St. and Broadway, N. Y.





SUCCESS RECIPE for table appointments: A dash of originality, a pinch of chic, a soupçon of nostalgia. Mrs. Ronald Hart, a lady of rare discernment, has her shop pulsing with this theory, as these pottery salt and pepper shakers prove. The Mexican peasants, the colorful Bretons (in assorted types) and the flower-filled cornucopias are only $1 the pair, 3½" high. 98 Montague St., Brooklyn, N. Y.

SIMPLE. You put a half an orange in the squeezer compartment, flip the handle around twice, and—"Breakfast is ready, dear!" The color combinations will blend nicely with your kitchen, too. Comes in ivory with red, blue, green or chrome, and red and chrome. The price is a mere $2.95, the name Streamline Juice King. At Bloomingdale's, 60th St. and Lexington Ave., N. Y.





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See these new Frigidaire masterpieces . . . the refrigerator with the Meter-Miser that saves so much in operating cost that it has set new records for economy. The electric range that in a single year has become one of America's favorites. And the electric water heater that has set a new trend in styling and efficiency. Though each may seem to you to be custom-built for your own requirements, you'll be surprised to learn how really little they cost. Ask your Frigidaire dealer to demonstrate them to you . . . and to quote you his low, completely installed prices.

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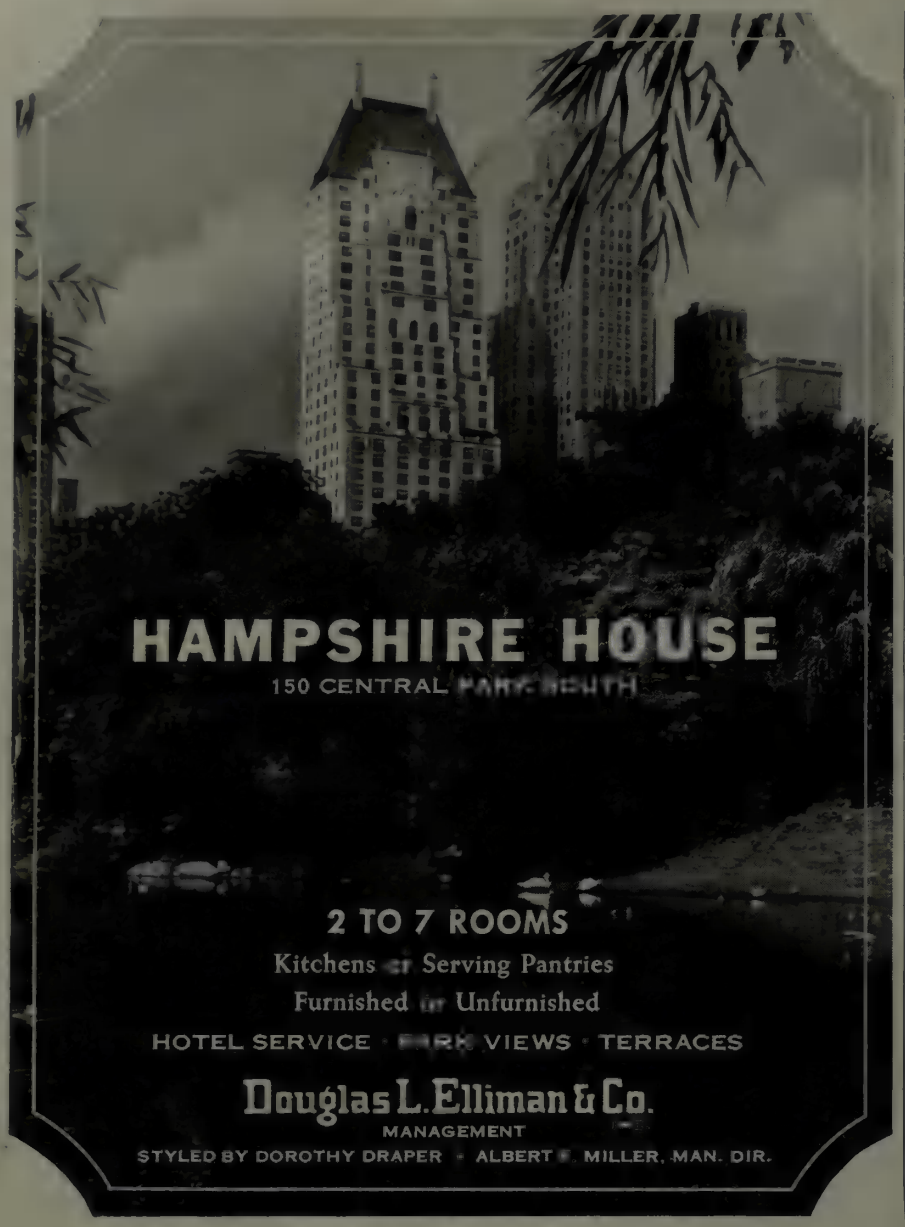
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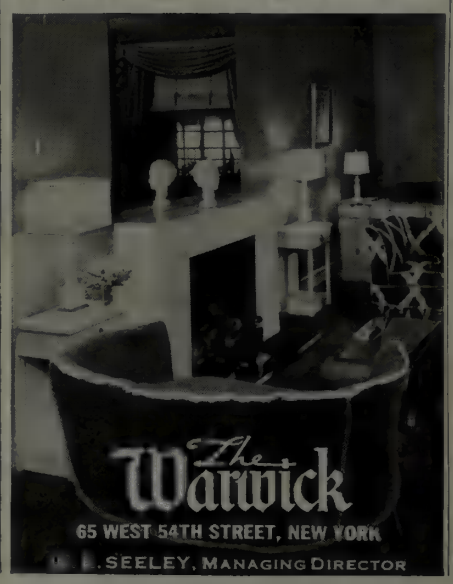
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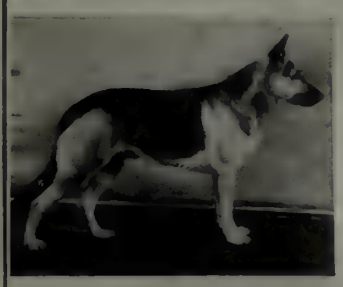


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SAINT BERNARDS. Last spring dispatches carried the news that the famous dogs of the Hospice of St. Bernard in Switzerland were to be transferred to the snowy passes of the Himalayas. After two centuries and a half of service to travelers, these friendly giants were being moved to new and more rugged mountains, there to carry on the work for which they are famous. And so ended a chapter in the history of a colorful breed.

The dogs first took up their work at the Hospice late in the seventeenth century, but the breed was old in Switzerland then. Like so many others, its origins are lost in the mists of legend, but some say that the progenitors of the "Saints" were brought to Europe by Roman soldiers two thousand years ago. And that is as fine a background as might be desired for a race which expresses nobility in stature, carriage, eye and disposition. It is pleasant to think that those hardy Roman legionnaires thought highly enough of the great dogs to bring them out from the purple Apennines to guard their distant campfires and remind them of home.

The name, of course, dates from their identification with the monks of St. Bernard and so goes back to the late seventeenth century. And the fame dates from then, too. Travelers brought back tales of these warm-coated giant dogs, and after a while puppies were introduced into other countries. They were popular in England in the eighteenth century, and the great painter, Sir Edwin Landseer, did his part toward immortalizing them on his canvases. In due course they found their way to the New World, and they are firmly intrenched in the hearts of American dog lovers today.

You see the breed at its best in the individuals which appeared at t shows last year under the aegis the Waldeck Kennels of New Canaa Connecticut. Edward L. Winslow, w purchased the Waldeck Kennels a moved them to New Canaan about year ago from their former home the Pocono Mountains, has been vi orous in his show activities, and it notable that wherever he has show a Waldeck St. Bernard has gone be of breed. His three champions, Em von Waldeck, Kati von Waldeck a Della von Waldeck, are superb exa ples of the breed. To this trio h been recently added three other in viduals, brought over from Switz land, Apollo von Rougang, Flo Douglas and Danton von Hogerli. T last two were sired by Apollo.

Dog shows perform a constant se ice in familiarizing visitors with t points which distinguish aristocra in the dog world. With St. Bernar for example, look for individua which stand from 25½ to 27½ inch at the shoulder. Their color is wh with red, or red with white, the r in any of a great many shades. Abs lutely necessary as points are wh muzzle, blaze, chest, legs and tip tail. If the dog has a collar or a sp on the nape, this is considered high desirable. In addition to these colo are the black shadings on the face a the ears.

St. Bernards make superb fam dogs, and there is no more pleasa picture than one of these great f lows standing patiently by to wat over a baby or a toddler. They kindly and they are reliable, perfe pets and perfect companions.

HUSKIES. In addition to the Sain Mr. Winslow breeds cocker spanie Pekingese and powerful huskies. T huskies are an interesting breed, a



WILLIAM BROWN

St. Bernard Ch. Emir von Waldeck has gone Best of Breed 17 times in his show campaign.



Not to be outdistanced by Emir, Ch. Junie des Tourelles has delivered Best of Breed honors 7 times when shown by Waldeck Kennels.

one which promises to be seen more and more with the growing popularity of dog racing as a winter sport. Waldeck now has a team of five splendid racing dogs. The lead dog already has taken his turn at service, for he was one of those used to take in food and supplies to beleaguered residents of Westport, Connecticut, during the outrageous winter of 1935.

To the layman, huskies are exciting animals to watch. Up in the North where they are a commonplace their strength and stamina are legendary. You'll remember that episode of a decade ago when a team, led by the redoubtable Balto, carried out the almost impossible assignment of bringing serum to Nome. (There's a statute now of Balto in New York's Central Park which commemorates the episode.) Heroic service of this sort is all in the day's work to a huskie. Chances are that in these more temperate climates he will have less chance to prove himself in that respect. But he'll have plenty of opportunity for taking the limelight in dog races over snow-packed trails. And they say there's no thrill greater than driving a dog team with the temperature hovering below zero.

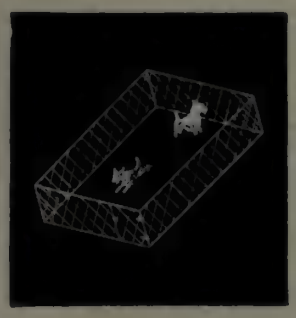
CHOOSING DOGS

by Henry Richmond Ilsley

DOG CHOOSES MAN. Often quoted is the terse retort of the late Charles Anderson Dana, editor of the "New York Sun": "When a man bites a dog, that's news!" How that astute journalist of the past century would have thrilled at the news possibilities of a canine convention convoked for the sole purpose of selecting a fit human companion for one of the country's dog dignitaries! What a thankless and well-nigh impossible task! Visualize, if you will, a collection of one hundred average men submitting to the questioning, the prodding and the intimate examination of a committee of canine experts. These eminent specialists—doctors of medicine, dieticians, philosophers and psychologists—would require only the most casual glance to dismiss fully one-half as hopeless cases. Possibly half-a-dozen would remain after an inspection of case histories. How those family trees would quake under the suspicion of a remote bar sinister! Would one lone specimen survive the ordeal? It is doubtful. Probably it would require many consignments—possibly thousands—before one poor human could be found coming anywhere near the ideal of that critical canine committee. What honors for the discoverer of the perfect man! He doesn't exist, unfortunately. But what a whale of a newspaper story he would make!

SELECTING A DOG. No better advice can be given to the prospective dog owner than to consult a friend or acquaintance who has owned dogs of various breeds over long periods. Such a person has learned through practical experience and, moreover, will not be interested in pushing any individual dog or one particular breed of dogs. Being acquainted with the prospective new owner the man of experience will be able to point out many things that might never occur to a novice and be able to save the latter from many unpleasant mistakes. While it is very nice to have a dog to play with the children, it is not the latter who have to look after him when play is over. Youngsters grow up, spend a large part of their early lives in school and have many other claims upon their time; but the dog must be fed regularly every day; groomed and exercised. The children have fun with their pet, while the work usually falls upon one of their elders.

The choice of a dog or a breed of dogs depends not a little upon the environment in which he will grow up and spend his life. Obviously, a representative of one of the larger working dog breeds is wholly unsuited for life in a small apartment and the selection of the right breed is the first requirement. It is not neces-



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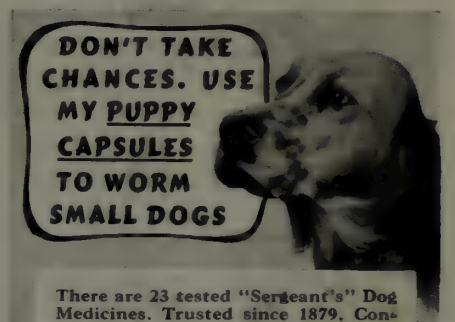
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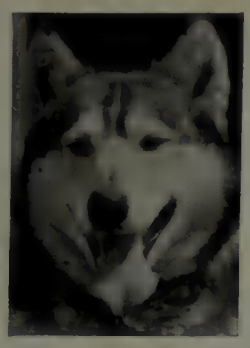
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THE DOG SHOW



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The dog owner has numerous responsibilities in addition to those of giving his charge a good home, the right food and proper care. The owner is responsible for the actions of his dog, which must be duly licensed. The barking dog is a nuisance, as is one that is allowed to run loose in the streets, fouling sidewalks. State laws and municipal ordinances deal with these subjects; but most always it is the dog who suffers and not the owner. More trouble is caused by dogs through the thoughtlessness or carelessness of their owners than for any other reason. No one should own a dog if he will not take the trouble to train him properly. Many owners haven't the patience or the time to impart even a modicum of training to their dog so that the latter will not become a general nuisance. It is lack of patience and a fairly equable temperament that renders some individuals quite unfit to undertake the care and rudimentary training which should be given to our canine companions.

Dogs and other animals, horses especially, are extremely sensitive and react quickly to the moods of their owners or those who have them in charge. No dog will have a happy life whose owner is subject to fits of temper, who veers like a weathervane. Dogs are long-suffering and will endure a great deal of abuse from those who claim their loyalty. They will give endlessly of their affection to their masters through good times and illfortune. Fortunate is the man or woman who can rightfully ask this loyalty and steadfastness from an animal through the years that have been made joyous by reasonable attention to its health and general well being.

OBEDIENCE. More than ever before, the desirability of a certain amount of training for the companion dog in the home is being impressed on the dog-owning public. The most important factor in this increase in interest has been the Obedience Test Club, from which have sprung various branch organizations in different sections. A majority of the larger bench shows, especially in the Eastern part of the country, are sponsoring obedience test competitions at their annual exhibitions. They have attracted wide attention from casual showgoers during the past year and more, the uniformly high standard of training that has been reached being a revelation. It has brought intimately to the consciousness of many people that a dog may be developed into something more than another fixture in the home, a plaything for children and at times a burden on the whole family.

Only a small proportion of dog owners have the time to give to training classes which have been established in many cities. But those who do attend them with their canine companions are richly rewarded. They associate with real dog lovers who are keenly alive to the possibilities of development of the mental qualities of their canine friends. Even the simplest of training exercises will improve any dog in his relations with his master and all others with whom he comes in contact. It should be borne in mind by dog owners that many persons have an inherent antipathy to all dogs, whatever the cause. In some cases real fear is engendered when an animal jumps up in an excess of good nature. When such incidents occur it is not the fault of the dog; rather it is the result of lack of training on the part of the owner, or carelessness in not keeping the animal under control.

Many parents are extremely thoughtless in allowing their children to approach and attempt to caress strange dogs. Many animals instinctively resent such attentions on the part of persons of whom they know nothing. As before stated animals are extremely sensitive to moods and sudden actions on the part of human beings. The average dog is quite capable of selecting his own friends and acquaintances among the humans with whom he is brought in contact. On meeting strangers, the well-trained dog will remain by his master's side under full control and the attitude of polite indifference will be continued until mutual confidence has been established. The average person quickly takes umbrage at a resounding whack on the back, even at the hands of a person well known. The dog hasn't the reasoning powers of a man and it is perfectly natural that he would be quick to resent such undesirable proddings.

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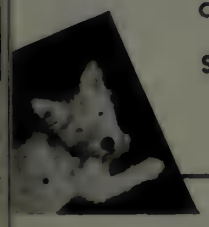
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The October cover

NEXT MONTH

• Decoration, like babies, happens all the time. But despite that, it has its seasons. After you've zipped the last slip cover in place in spring, you're inclined to do whatever is the opposite of hibernating during the summer, and leave your house to its own devices. Come fall, a frenzy of activity overtakes you. You're as keen as a squirrel getting fixed up for winter.

▪ This thing that happens to you and me goes on just about everywhere. The result is that the stores and the decorators and the manufacturers and the weavers and printers and plasterers are all scurrying round like mad by now. Nor do the magazines watch all this in Olympian calm. On the contrary, we editors have been on a dead run ever since the hottest days of summer to give you bulletins on what's what when the moment comes and you're ready to tear up your summer decoration.

▪ We've got all the facts together for you in a sixteen page decorating section, which will be added to the October issue. It's mostly pictures because we believe that pictures talk. There are eight rooms, in all the colors of the rainbow, by eight crack decorators. And since we didn't decorate the rooms ourselves, we can say without modesty that we think they're tops. Smooth as cream and bursting with ideas. Furniture, too, and pictures of how and where to use it. We think we've covered everything you'll want to know and shown you the topnotch fall merchandise.

• Above you see an abstraction of the season by Paul Outerbridge, Jr. Four new fabrics in four key colors, to be unfolded in full color on the cover of the October issue, a roll of wallpaper, an old book and a bouquet of chrysanthemums.

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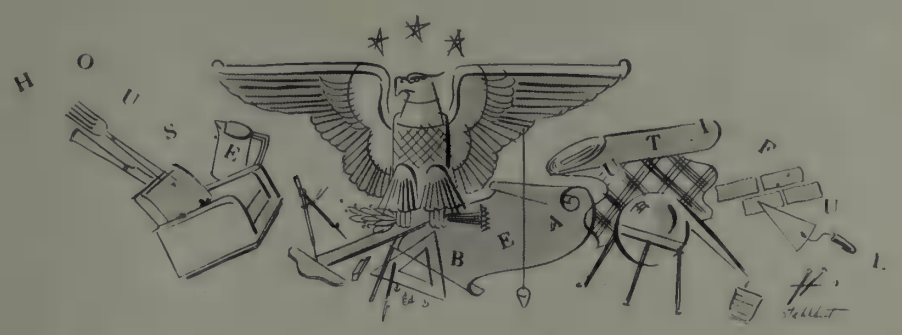
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AMERICAN MODERN

THIS autumn a new style takes the stage. For ten years it has been rehearsing, growing, developing, insisting on an ever-increasing part in our homes. This autumn it emerges into the spotlight as a star in its own right, and from now on HOUSE BEAUTIFUL will recognize it by its true name: We give you American Modern.

Young, vigorous, flexible, the new style is alive, growing and varied, the expression of our own age in America. Yesterday Modern was bizarre and alien, its early forms the work of men who worshipped utility *per se*. These were the efficiency mechanics, the radical functionalists. And for a time we let them ignore the fact that one major function of any design is to give sensory pleasure as well as to meet physical demands.

The new American Modern comes of the spirit as well as the intellect. It is neither barrenly mechanistic nor over-sentimental. It is structural but it is imaginative, too. It is beautiful as well as practical, as comfortable in use as it is pleasing to behold. It does not quarrel with our traditional designs; it borrows freely from other periods and other countries (including the Scandinavian). It carries on the American proclivity for taking the good where we find it. From all these origins a style is born which is truly, recognizably American.

From this moment you will hear "American Modern" on every side. You will find it increasingly in our architecture, our interior design, and in all the accessories of the home. It makes no fetish of theories. It is soundly based upon our desire for beauty of form, line, color and pattern. It is a democratic style, suited to the richest materials or the simplest, unlimited in the subtle variety of its forms. It presents infinite possibilities to the individual designer, and it can be easily molded to the processes of quality and quantity production.

HOUSE BEAUTIFUL is proud to welcome American Modern as a contribution of this nation's designers to the comfort and beauty of the home. It will take its apportioned place among the established styles which Americans have made their own—the Colonial, Georgian, Empire, Regency and the Provincial.

It, too, is ours; its spirit appeals to all of us. We enjoy its comfort and convenience, we praise its strength and its beauty. It is a style worthy of its name: American Modern.

AMERICAN MODERN



ROBERT M. DAMORA

This is American Modern architecture. Because it is not overwhelming nor showy. Because it achieves balance without relying on symmetry. It is free of shiny gadgets, its construction is steel and concrete, brick and tile and glass. The scale of the windows is moderate, their grouping orderly, pleasing to the eye. It has outdoor decks, a fine railing. Its lines are horizontal so it ties closely to earth. The house is at Centerville, Del. Architects: Victorine and Samuel Homsey

Opposite is a second example of American Modern. The house grows from its plan. The flat roof is not inevitable where the pitched roof, deeply American, is desired. Overhanging eaves relate the house nicely to its hilltop, give shade in summer, allow the slanting sun of winter to strike in. The house is of concrete masonry and glass blocks, combined with clear glass windows. These are placed where needed, ranged together in groups, make a pattern. Architect: T. W. Brooks

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Architecture

"Something old and something new,
Something borrowed, something blue . . ."
Old Recipe for a Happy Life

LET "blue" represent the sky (and the limit) and you have a good workmanlike recipe for American Modern. Here and now HOUSE BEAUTIFUL recognizes American Modern—as a style in architecture, a style in decoration and furnishing, and as a way of living for today.

Take the recipe above: "Something old." Surely this would include the woods that American joiners and cabinet makers have been using for three centuries. Oak, fir, cedar and pine for houses; pine, oak, walnut, maple and mahogany for the things that go in houses. Stones from the Ice Age. Bricks from primordial clay and the straw from alluvial soil. The world-old desire for shelter, for warmth, for comfort. In fact all the traditions of all the houses that have ever been built in America.

"Something new." New things, like steel, brass, aluminum, chromium, concrete, glass—new partly because they are not old as houses go; mostly because they are new in the uses, both functional and decorative, to which they are being put. New ideas in planning houses, such as the idea that a house is an instrument upon which the themes and variations of living are most satisfactorily expressed. New convenience for living space, for the equipment which makes houses today more fun and more useful than ever before.

"Something borrowed." Americans have always been great borrowers. They borrow, and often they assimilate. America is a melting pot for ideas as well as people. We have borrowed and taken as our own, for a time at least, every architectural tradition and style, good or bad, which the old world has been able to produce in five thousand years. We borrowed Gothic from Europe and we borrowed Modern from Europe. We borrowed Modern, dubbed it Functional or International, and most of us have hated it for twenty years. Now that we have assimilated Modern, or whatever you want to call it, it emerges as American after all, and we are going to love it more and more.

"Something blue." The silly little rhyme should really bog down here. But if you accept our conceit that blue is the sky and the sky is the limit, you have one of the most priceless ingredients of American Modern. The complete freedom of an American Modern style is the making of it. By no stretch of the imagination could American Modern be produced anywhere else in the world today. To that extent, it is American purely by default. But in it there are involved ideas and methods which are assertively American.

Just what these American characteristics are we can explain in two ways. The first is by words, and more of those will follow immediately—about both houses and the things that make them livable. The second is by pictures—not many, but informing pictures. What the words here and beneath the pictures cannot tell, the pictures themselves must. For this business of American Modern is much a matter of spirit. The spirit has been evolving for a number of years, in an ever-changing pattern. It has now developed to a definite but not sudden point where its form has been set by variation, its pattern crystallized by its inherent flexibility.

We believe that the basis of its modernism, as also of its Americanism, is that it is the one style of functional and decorative art which must change, almost from month to month, surely from mind to mind, if it would remain itself. Of course, this does not mean that annual obsolescence must follow. The changes will be those of individual expression, reflecting ever wider acceptance of the style itself.

Americans are sentimentalists, and their modern houses reflect the fact. We revere the classic periods of the past. We

EVERETT WOOD



ROBERT M. DAMORA

honor the great designers and the great woodworkers of the past. Yet we honor them in the breach, too, without batting an eye. Georgian, or Regency, or Greco-Roman, or French provincial, or Swedish peasant, or American peasant (for that is what our only architectural period really was)—all these are worshipfully knocked down and set up in the other alley. You can recognize their elements in these eight pages of pictures. It may be a sloping ranch house roof here, a pure Colonial hand-rail there, an urn straight out of Herculaneum or a pair of streamlined Regency darts somewhere else. You find flat roofs where they make sense, and stainless steel where *that* makes sense. You may find the functionalism of a modern Dutch apartment house walking hand in hand with beaded pine boards which might have been stripped from a New Hampshire farm kitchen two hundred years ago. And you may come upon them on the outskirts of El Paso, Texas, or on the shores of Lake Michigan.

Planning, which is a vital part of American Modern, is as formal or informal as it ever was. But it is carried out with a special kind of formal or informal living in mind. Special, because in America each family is still special. Modern, because life today cannot be lived yesterday. The plans of our houses in large measure dictate our architecture and decoration simply because our lives dictate our plans. Sunlight and a view still mean much to us spiritually. So does our past. And our American Modern makes allowance for these facts.

Perhaps we should say the facts account for American Modern. The sum of *all* the facts that constitute our living today.



S. H. GOTTSCHO

American Modern, in sure knowledge of the past, recapitulates. Edwin L. Howard, architect, takes a Regency doorway, simplifies it and adapts it to here and now

The living room of the house on page 22 is shown opposite. The architecture and decoration are one; the furniture an integral part of the house plan, which makes for a precision in this case happily relieved by the introduction of Oriental accessories. The view is a real part of the decoration, the lighting is a vital part of the architecture



EVERETT WOOD

At the right, the dining room end of the living room of the house on page 23. This reveals an almost Japanese sense of order especially in the way that the clear glass window is set into the translucent wall of glass blocks. The sum total is a room of great slickness, which is still not cold. Modernly, a curtain is used here as a partition

The modern plan need not be boxlike. Here it is random, makes use of levels. In this house, what might have been bleak exterior surfaces are broken by a notable use of horizontal brick courses below the second floor windows. The handling throughout is straightforward without irrelevant ornament. The architect is William Huntington



F. S. LINCOLN

AMERICAN MODERN



DANIELSON-CARY

This is American Modern decoration. Because, though some of the architectural details, the dentil molding and bay window give a sense of the Georgian, the furniture, with its simple practical forms, is modern. The soffit lighting is modern. The curtains and rawhide chairs are modern. The use of a mural of books all over one wall is modern. The color scheme is American, all browns and tans with discreetly incised lines in the furniture picked out in gilt. The rawhide top of the table in the reveal, the Chinese rug, some of the books are sage green. By William Pahlmann of Lord and Taylor

Decoration

STAR 1938 as the year of the emergence of the style American Modern. Its name leaves no doubt as to its nature. It is a style of this present time and of this particular country. The implications of those two facts may not be immediately apparent. When we say "this time," we mean that it is still growing. It has not grown static, become history and so, in a sense, died. It will have certain new shades of meaning next year. Others the year after. What you buy this winter will not then be out of date, but it will not tell the whole story of 1940. But at this instant in time American Modern has reached a vastly exciting point; it has won itself a name and is standing on its own two feet. We have had modern design in decoration for more than ten years. Then why all the shouting in 1938?

Because American Modern is American for the first time. There is a modern style in every up-to-date country in the world. We've been borrowing Modern design from Europe with both hands for the past decade, along with the philosophic cant wound round it. It was not a success. For the first time this year, we have stripped it of rationalizing flubdub and concentrated entirely on the sheer business of designing for our American needs. Result: A style which is sure and unselfconscious. Further result: A style which is not Scandinavian, not French, not English, not Italian. A style as American as redwoods, steamed clams, the Palisades and Pike's Peak.

After which strong words, what, then, is it? What does it look like? How do you feel when you see a piece of furniture which is of the genus American Modern? First, you feel at home. You have no reaction of "Very pretty, but I'd have to



DANIELSON-CARY

In one chair is the whole philosophy of American Modern design. It is light looking and light in fact. It is functional, strong, comfortable (the crossed back slats come where your back needs them). The top shows the curving line. The whole has traditional proportions. By Tommi Parzinger, for the Charak Furniture Co.

RICHARD GARRISON



The room, left, looks traditional, isn't, except for the fireplace bolection molding, broken classic columns. Chairs are unmannered, inviting. A chest from a Korean model is ultra-modern. The color scheme is flat, neutral, in natural tones, stress laid on differences of surface. The ceiling is high, the furnishings low, resulting in the look of ease, peace and relaxation which is instantly apparent. By Robsjohn-Gibbings, Ltd.



ANIELSON-CARY

For all its precision, American Modern is perfectly capable of indulging in fantasy. In the bedroom left there is a fairy-tale quality contributed by the valance suggesting a canopy. The basic forms of the furniture are simple, but the curving surfaces are suave and elegant. The scale is markedly small and dainty. The color scheme is gay; two walls are white, two are turquoise blue. The floor covering is in royal blue and the wood is maple with a slightly pinkish cast, finished to show the natural grain. This room was designed by Tommi Parzinger for the Charak Furniture Company



This is functional in ways never dreamed of before. The center legs under this sideboard are legs of a serving table, stowed beneath like a trundle bed. The hardware is precise, serviceable and incidentally decorative in the modern way. By Tommi Parzinger. From Charak

rebuild my house to have it." That means that it is not incongruous to the eye. It is instantly familiar, as though you'd grown up with it, yet fresh and new. In terms of physical characteristics, applied to furniture, it is light in size, scale and fact. It fits the human body and fits into the usual size American room. Its frame is most frequently wood. (Never forget that we are today, as we have always been, one of the greatest wood-working nations in the world.) The wood is apt to be light and natural in finish, showing the grain. This is an Americanism. We like sunlight, gaiety, a splash of color. The forms are suavely new, the proportions familiar, based on classic conventions but with variations. A sharp break away from them would be unnatural, un-American. There is little superficial decoration or excrescence. But there is a rising interest in inlay, some fluting.

We are a fashionable people. Our women can and do dress circles around any other women in the world. They have a sense of line and color. Our furniture has caught that. The line is fluid, as the lines of dresses are fluid. It curves subtly, not bizarrely, but gracefully. We like things which are strong, because our informal and nonchalant way of living is hard on the things we use. With all its lightness, American Modern is strong. The frame is foursquare, overlaid with a rhythmic line. Our color schemes are also a heritage of our taste and our setting. An American sees a sunset one way, a Greek another. Our colors are therefore our own.

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DANIELSON-CARY

This is simple and straightforward. The wood of the furniture is the light Harvest finish mahogany, has over-scaled square caning let into the head and footboards of the bed. Curtains are a wonderful gray-blue chintz with a chain pattern in silver. Walls are gray-blue, too, except in the alcove, which is a pale grape color. Accessories are crystal, and very important as a symbol of the finesse which pervades this style, for all the country feeling of this particular room. It is inherently sophisticated, as all American Modern is. This bedroom was designed by William Pahlmann of Lord and Taylor

Furniture is functional, in that it has to fulfill its purpose or disappear. We have no time or patience with crackpot experiments which don't give us service. So our design is calculated to be useful and beautiful at the same time.

What holds true of furniture in all ways holds true of fabrics, wallpapers, floor coverings, even accessories. They have to please the eye, the American eye. They have to work. We won't stand for dullness. Wild and impractical adventures are ruled out. Everything has to be honestly made, long-wearing and visually exciting.

The job that is being done by our top designers today is not being done for a handful of people. Coming in with American Modern is a pride in what we can accomplish with machinery. Our mass production has reached a point staggeringly near perfection. The problem which has been solved is the problem of making good furnishings for everybody. The machine can do it. The designing of American Modern is based on the best performance of the machine. Since the machine is fantastically able, this involves no sacrifice in design. Rather it tends to make it precise, clean, varied.

You will buy American Modern because you want it. Not because it is smart, though it is. Not because it is inexpensive, though much of it will be. You will buy it because you are American and modern, and so is it. Because it is beautiful and strong and alive and these are qualities you want in the decoration of your home.



F. S. LINCOLN

American Modern disposes of problems in its stride. This tiny room has beds ingeniously set along the walls, built-in head sections, logical lights. Ceiling, spreads, curtains are chalk yellow, floor natural walnut with orange rugs, walls white and mirrored. Joseph Aronson

FALL LAURELS

House Beautiful highlights the styles and materials of decoration for the coming season

FALL, 1938. The crispest season in years. Furniture styles indulge in no breakovers, are clearly defined, catalogue neatly. They are: eighteenth century or Georgian (this means either American or English, the two close kin); French of three kinds, the court, the château and the provinces; American Colonial, both Georgian, as mentioned above (mostly mahogany, but with occasional unexpected bursts, in simplified forms, into maple), and the simpler, earlier maple. Finally there is American (erstwhile Swedish) Modern. For fantasy, add Venetian to replace the jaded baroque. Classic traditional furniture is yours in a choice of woods. Curiously, a single piece changes character entirely as the wood changes. Working from these you stir up your own combinations, concoct according to taste.

The fireworks occur in the matter of colors. Fabrics, wallpapers, floor coverings are spirited, daring, heady. You may call their colors pastel, but if you do, you must immediately erase from your mind the picture of dim and shadowy pinks and blues and grays and greens. The 1938 colors are frosted, never washed out. They are strange cross-breeds before which you stand tongue-tied for a name. They are neither blatant nor dull. In combination they are ravishing, because there never have been such combinations. Chartreuse and lavender, mulberry and sage, maize and peacock, slate and coral. Outstanding single colors: ashes of roses, French or powder blue, sage green, café au lait.

Many fabrics are plain, textured but without pattern, relying on color and weave for their effect. This is because there is so much pattern elsewhere. Rugs, for instance, are aswarm with figures (or elegantly sculptured) and the finest Aubussons are smart as anything. Papers, too, are patterned and so exciting that they demand colored woodwork to fulfill them. So the paint-makers have mixed up a brand new batch of subtle shades. Upholstery is very grand, very varied, often satiny. Damasks are a welter of flowers, huge ones in formal clusters. There are borders, borders everywhere, on fabrics, rugs, glass curtains and sheets. Leather is being positively skittish, worked trapunto style, corded, even tufted. Glass curtains are endlessly lacy, with gay, flippant edgings.

Because these are things which must be seen to be believed, HOUSE BEAUTIFUL has combed the fabric and wallpaper markets to give you an instantaneous picture of fall decoration. The findings are on the next four pages, grouped according to styles. Here again you mix your own, using, for instance, Georgian furniture with modern fabrics, combining in any way that strikes your fancy. So little dogmatic are the designs that we were often hard put to it to decide in which category a fabric or a paper fell. Which is why this is one of the most exciting seasons in years. It lets you be as zany, as individual, as original as you please.

Last minute notes on fabrics and wallpapers are on page 35.

Georgian

The Georgian age was an age of well-being. Elegance was its hallmark, a comfortable rather than a starchy elegance. Which explains the present day affinity for its decoration. Incidentally it was romantic, reveled in posies and ribbons. Best woods to use in a Georgian setting are mahogany and pickled pine. Best colors, rich, fruity or clear, high pastels. As seen opposite at the top left, Katzenbach and Warren take a bow with Viola, a sentimental paper, all over little flowers. Below it, Imperial introduces a paper à la Grinling Gibbons, which would be breath-taking in a room with a pine mantel. Extravaganza: Pierre Dutel's hand-painted taffeta curtains with coral cording. Top, Chinese emblems, inseparable from the Georgian, on a quilted cotton; Hildreth and Dunlop. Formal flowers, drawn on a damask rose pink chintz below, are from Arthur Lee. Mrs. Hazel W. Davy of Los Angeles hand-paints titanic flowers on blue; from Arthur J. Hoffman. Satin damask; Stroheim and Romann. Top paper is Katzenbach and Warren's Twenty Flowers, the other a document striped paper from Nancy McClelland

Modern

Modern design has learned poise. It's well drawn, sure of itself, free from affectation. It is through with jazz, done with abstractions. Even the textures are tamed so they're no longer woolly as English sheep dogs. Colors are livable, versatile. Most used modern woods are fair of finish, making rooms gay. Opposite, at the left, morning glories on a Sigrid K. Lonegren wallpaper beautifully drawn. A hand-blocked plaid fabric comes in any colors you want, made to order, on iron-strong cotton; Arthur J. Hoffman. Chenille crops out in random stripes on green from Howard and Schaffer. Finland House weaves monotone chevrons into a fabric frosty as an October morning. Two all-silk velvets are from Cheney Bros. and fit admirably into the modern picture, refined though they are. One is rippled, blue, the second ribbed like piqué. A gauzy, diaphanous, honey-colored silk is a welter of giant jungle leaves; Arthur J. Hoffman. The modern silk damask is from Scalamandré Silks. In a Marie Laurencin pink, the striped wallpaper is formal. From Sigrid K. Lonegren


Georgian
Modern



HOUSE BEAUTIFUL'S

GEORGIAN. Formal to its finger tips. The Chinese paper, with the beloved tower and bridge scene, is set on in panels, like some rare brocade. Tulip damask hangs at the windows. The panes are veiled with a crisp net strewn with small flowers. Everything in the room combines to heighten the feeling of elegance, nothing playing a more important rôle than the fabrics with their handsome textures. We have given them the setting they need, an architecture of great refinement, details showing special nicety. Note the projecting mantel, the cornice and the moldings. Such a room as this epitomizes an age when the gentle art of living was in truth an art. Upholstery fabrics, F. Schumacher & Co.



COLOR CHART NO. 13

COURT FRENCH. Two Louis', the XV and the XVI, reign over this room, which began as it will end, in a sophisticated country house (though you might transplant it to town). It smacks of Fontainebleau and satin knee breeches. It is graceful, but not mincing, not fragile nor precious. Its colors are Boucher colors, underlined with a modern feeling. Its paper is a suave stripe. The draperies are Bemberg damask made by Waverly Fabrics. The upholstery fabrics are from F. Schumacher & Co. The glass curtain is Quaker Lace. The floor coverings are Alexander Smith, and the wallpapers are by the Thomas Strahan Company. All typify the fall's strong trend toward a greater formality in design.


American
Provincial

Cream of the Crop



CLEVER hands in California painting chintzes, with bigger and bigger patterns, great jungle leaves, incredible nightmare roses, in colors wildly beautiful. They can paint forty yards in ten days. Some have chattering monkeys on them. Pierre Dutel painting elegant morning glories on delirious chartreuse curtains and then festooning them with coral cord. A cloth like sacking, as strong and modern as concrete. Fabrics which crinkle as they fall, making waterfalls in the windows. Swedish materials woven to look as simple as pie from a dozen different shades of yarn. Persian prints. A rush of document prints. A canvas-like cloth with Roman ruins on a grand scale transferred onto it from a photograph by a new process, to hang in a panel that will create a great impossible vista. Cut velvet in stripes, in a red so dowdily Victorian that it is chic. Cottons rough, cottons smooth, cottons dull and cottons shiny. Chenille cropping out in dots, like candlewicking, in stripes, in odd patches. Machine weaves indistinguishable from hand weaves. All-silk brocades. Shiny brocades without a thread of silk in them. Velvets which are all silk. Forty-year-old fabrics revived and selling like debutantes. Flowers in a welter everywhere, on chintzes, on damasks in conventionalized patterns, on linens: delphinium and roses, hollyhocks and daisies, lilies and those strange horticultural fantasies of designers' brains which never blossomed in any garden.





Wallpapers in strange Russian Ballet colors. Hobe Erwin sitting in a little office brooding over an old hatbox for inspiration. Hobe Erwin producing a paper with a railroad train on it. The wind shifts suddenly and there are papers all in tones of sepia, like old and faded prints. Flowers tumbling down the walls. Huge stiff cabbage roses. Nancy McClelland turning her back on it all and startlingly appearing with her hands full of tiny patterns. Loveliest of all, a gold stripe on paper so thin you can see the light through it. Clean white backgrounds. Fabulous cyclamen pinks, which should shock the eye but don't. Foolish bouquets with great florist paper lace frills around them. Katzenbach and Warren doing things with gusto to American document designs, also making Colonial Williamsburg, Inc., approved reproduction papers. Scott Wilson raiding Charleston for a red and white paper and Thibaut making it.





You can almost hear the whir of brains. You *can* hear the printing presses and the looms making their accustomed noises, in a staccato speed-up to be ready for fall. Tumbling from them comes a welter of fabulous and exciting things to fill the eye and drive you on to unparalleled feats of decoration.

American

The eye, ranging across the American contingent opposite, gets the story in a flash. Flair and sparkle in. Safe and trite out. Fabrics and wallpapers are either facsimiles of documents or truly modern with an indigenous American feeling. This makes for freedom and a lot of fun in decoration. Wood colors which suggest themselves to go with these samples are pine, mahogany. Reading from left to right, we have a paper by Scott Wilson out of Charleston, named after its birthplace, "Charleston." Floral stripes, fine as lace, whopping wide, are sure fire; presented by Richard E. Thibaut. Next door is a nubbed chenille fabric, strictly modern, but recalling candlewicking; Stroheim and Romann. The first of the two prints is an India type of the kind New England sea captains brought back from the east a century ago; Brunschwig et Fils. The second print, on an unglazed chintz, has a Jacobean twist to it. Down Massachusetts way, well-to-do people sent for such to England; Howard and Schaffer. A fabric in solid color has the earmarks of homespun, a lovely color; Arthur J. Hoffman. A Hobe Erwin Edition wallpaper, straight out of the Greek Revival, is from Jones and Erwin

Provincial

We call it Provincial. Which may mean American, may mean French, is sure to mean country style, though no one can keep you from going rural in town. There are no set ground rules for such as these except that they be vigorous in either color or texture, honest and cheerful. Think of them as best in rooms flooded with sun, full of garden flowers, and you have it. They go best with maple, walnut, fruitwoods or plain pine. Beginning at the left, an Imperial paper has vases of posies in stripes. A modern variation of the waffle theme fits like a glove, is by Hildreth and Dunlop. Over it, from the same house, a dainty pattern in a healthy color. More stripes are from Johnson and Faulkner in pretty ravishing colors. You can't do without stripes this year, whatever your decorating plans. Watch how often they recur on these pages. Then comes a print in the Pillement style, which means it has a definitely Chinese manner in the treatment of the drawing; by Brunschwig et Fils. The paper at the extreme right by the Thomas Strahan Company is again a dainty design in forthright colors, figured with old-fashioned bouquets on a dashing blue background. It's best for a bedroom

TERRACE CLUB · · WORLD'S FAIR



IT HAS risen out of wasteland, swamp and salt marsh. The World's Fair, today nearly finished, stands on firm foundations, girded by parks and punctuated by the idyllic lagoon you see in the picture above. Much of the charm of this stretch of water is contributed by the Terrace Club, lying low along its margin. It is outlined by a series of curving terraces, painted lemon yellow and trimmed with white. The greatest of these is the circular dining terrace, a nearer view of which appears below. As appointments it has new silvery gray metal furniture designed by the Colwell Company, lemon yellow cushions and umbrellas, gray awnings trimmed with white.

On the opposite page is a photograph of the private dining room, which is in the center of the second floor, overlooking the lagoon. Its modernized baroque scheme was inspired by the gray and off-white torchères shown close-up in the smaller picture. These, amusingly enough, are of wallpaper, applied to a silver metallic textured wallpaper background; Katzenbach and Warren. Between them a console table repeats the theme of the dining







EMELIE DANIELSON

table, has a base finished in white plaster, a dark gray antique wood top. Both were made by G. E. Walter. The white plaster Constance Spry vase on it is from James Amster. An exactly matching group is set at the opposite end of the room. The floor is covered with gray linoleum by Armstrong Cork Products Company. An exciting burst of color comes from the chairs. They are upholstered with a hand-woven loop material in coral, by Dorothy Liebes.

The decoration of the Terrace Club is the result of the collaboration of Miriam Miner Wolff, Margaret McElroy and James Amster. Thomas Harlan Ellett was the architect.

PHOTOGRAPHS BY RALPH BAILEY

GREEK SURVIVAL

CONNECTICUT HOUSE OF MR. EARLE H. BALCH



REMODELING IN GENERAL—AND THIS EXAMPLE IN PARTICULAR—DISCUSSED BY THE ARCHITECT

FRAZIER FORMAN PETERS

IN THE early eighteen hundreds Napoleon became enamored of a modified type of Grecian and Roman architecture. One of the first results of this interest was his Temple of Beauty, which you know now as the Madeleine, in Paris. Architects of Napoleon's day no doubt disapproved of both his energy and his taste, but the classic revival spread. And so we have this American adaptation of classic forms dignifying a farm house of the time.

Mr. Earle H. Balch, on one of his many trips in search of a home in Connecticut, discovered it just where it had been left and forgotten in Redding. Of course, the house is exceptional. In the whole countryside for miles around, I have found only two others of approximately the same pattern. The populace evidently preferred other types, while this with a few others lives on, rescued and restored for its sheer beauty in line and proportion.

This character and background forms the only logical basis on which to buy a building which requires extensive reconstruction or additions. In other words, such remodeling is at best expensive and is only profitable when there is an intangible item like Good Will to add to the asset side of the ledger to offset the losses.

Of course, there are limits to which this restoring business can go. And after examining the "before" pictures, you may sympathize with the native who was astonished to notice one day as he was driving by that we were "fixin' her up" . . . so astonished that he crashed into a tree on the opposite side of the road. But those were the orders, and with a very able and willing contractor, Vernon Gifford of Westport, I started the job in earnest.

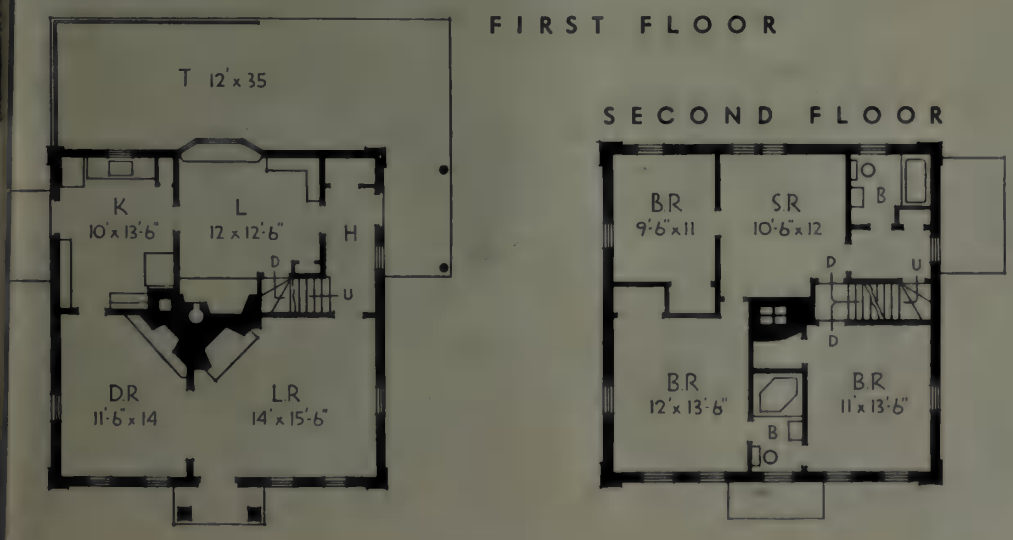
Now, a word as to the rôles of each of the principal actors in an





Though Mr. Peters claims he really did very little work for the remodeling of Mr. Balch's house, the Editors know better. They followed progress from the beginning, a year ago last spring, until the new grass began to show this year. Lovely as was the original house when the present owner found it, still it was virtually a ruin—wholly uninhabitable and in need of a major overhaul. As you see it in the large photograph opposite, it has just been given a new roof, to keep further weather from making matters worse while the alteration was being planned. The inset picture shows the clean, crisp result today. Two dead or dying trees were removed, opening the façade to the passerby. A few windows were replaced. The porch was not only restored but redesigned as the original builder must have wanted it to be. Rotted sills were replaced. All inside walls were ripped out and new insulation, with moisture-proof paper, insulating and metal lath, and modern plaster installed. Other miracles of resuscitation were worked, as pictures on this and following pages will show.









A glance at the before and after pictures of the rear of the house, right and above, will explain at least one reason why the entire back wall had to be removed, except for structural timbers, and replaced. By actual count, there were no less than five separate patches of wall surface, all different, when the new owner bought the property. (The method by which all exterior walls were insulated and rebuilt is illustrated on a later page.) The new bay window, in what is now a small library, looks out upon a stone flagged terrace running the full width of the house, and an iron railing encloses a part of this

alteration is in order. First and most important is the owner, not only for his checkbook, but because he is the discoverer and the pacer for both architect and contractor. The owner, having elected, for instance, to remodel an old Roman-Grecian house of 1820, must follow through consistently. He does not necessarily have to continue to use outdoor plumbing or to use fireplaces as the only means of heating. But he will have to forego tiled baths in favor of a composition wall covering because the old timbers were not designed to carry the weight of tile. And he will have to content himself with hot water heat (than which there is no better) with its small pipes rather than systems with large air ducts which cannot be slipped around old fashioned timbers.

In the same way, he will have to expect a few bulging walls, cock-eyed doors and uneven floors because, although these buildings of 1820 were well built and strongly built, they were not built of smoothly sawed timbers by experts. Naturally they do not fit at all points. To make them do so would be practically impossible or frightfully expensive besides being useless.

On the other hand, the owner should have a proper respect for the departed builder resting uneasily in the churchyard. If the sills and plate have sagged, they should be straightened, at least so far as possible. If the chimney leans, it should be rebuilt, and if the paint has peeled, it should be burned off and replaced. Perhaps some people like sagging roofs and toppling chimneys. It is for them to create a new architecture. If the purpose, though, is to restore gems like this to their original atmosphere then anything that suggests slovenly shabbiness must be dispensed with. The new owner should be prepared to carry on and advance the original owner's plan.

For instance, when houses were built in the early 1800s many owners, being short of cash, doored them with home-made batten doors. Then as cash gathered in the family till, they replaced them with paneled doors imported from England or France. Today, many new owners, believing these batten doors were the choice of the departed builder, reverently treasure them despite their mechanical and acoustical drawbacks. They would do better by replacing them with modern six-panel colonial doors. The owner should be prepared not only to (*Continued on page* 80)



Above, the corner fireplace in the living room just as the remodeling work was getting under way. Note that one wall has been stripped, showing the rough planks, laid flat, which formed the "studs" against the stairs. What the wash board has to do with the case, nobody knows. At the right is the finished fireplace. The original form of the chimney breast has been preserved, and a very simple mantel, in keeping with the original period, has been added





STOWELL

The creation of the new library was an even more impressive piece of wish-fulfillment. Directly below is a truly fine kitchen fireplace, full of junk and half boarded over. The stove you see, even in the late day of 1937, had long since fried its last egg. Out of this welter of rotten flooring, moldy plaster, miscellaneous hardware and dirt emerged the pleasant hearth corner you see at the left. The mantel is exactly as it was originally!





McGREDY'S TRIUMPH, SUPERB HYBRID TEA



DR. ECKENER, A NEW CLIMBER

1938 Rose

EDITOR'S NOTE: *Each September just before the fall planting orders go in,* HOUSE BEAUTIFUL *reviews the outlook on Roses. Instead of a discussion of individual varieties, the Rose Review is designed to be a random record of things seen and heard during the year which may contribute greater satisfaction from these flowers in your garden and mine.*

ONE day last June I was standing knee deep in hybrid tea Roses talking with an expert. "Tell me," I said, "what do you think is the biggest news of 1938?"

I'd expected him to lean over fondly and hold up a blossom of his favorite debutant hybrid tea which we had just been admiring, and I should not have blamed him. The lemon yellow buds were that ovoid shape which is the joy of every hybridizer, and opened into huge, high-centered blooms. The petals were strong and firm, and though there had been beating rain the night before, the flowers showed little evidence of damage. I thought my expert would say, "Here is the big news of 1938."

But instead he took me to another part of the trial garden where the climbers poured up and over the boundary walls or, row on row, made high pillars of vari-colored bloom.

"I like the climbers," he said, with a nice feeling for understatement. "There aren't many gardeners who know the large-flowered kinds as well as they should, I guess. You, for instance—did you realize there was all this variety of form and color in climbing Roses?"

I counted ten before I replied, and during that interval in a quick glance around I discovered many things that I had not realized existed in climbing Roses. A fair number of the plants were still on trial, numbered varieties not yet introduced. But leaving these new ones out of consideration, there was still enough amazing variety among the climbers to convince me that my expert's question should have been put in the form of an accusation.

I tried to make up for it by a careful examination then and there, supplemented by surveys in other gardens—and because we talked figures on the sales of climbers later on, I know that the vast majority of gardeners are still too little acquainted with this type of Rose. And it *is* big news in 1938.

The large-flowered climbers (so called to distinguish them from the tight clusters of the ramblers) have flowers which show every characteristic of the hybrid tea. In size some of the new ones will match the largest of the bedding Roses—huge, robust blossoms four and five inches across when they are fully opened. But it is not the size so much as the amazing variety of color which is impressive. In the past, most climbers, even those not of the rambler class, have inclined toward solid colors—pinks, full reds, yellows, white, without the delicate shadings to be found in the hybrid teas. Now pastel variations have been bred into them till their softly glowing blossoms show many facets instead of a single one and you can choose just the shade you want.

I would not deprecate the usefulness and beauty of solid colors, but to me there are places where these (*Continued on page* 85)

Review

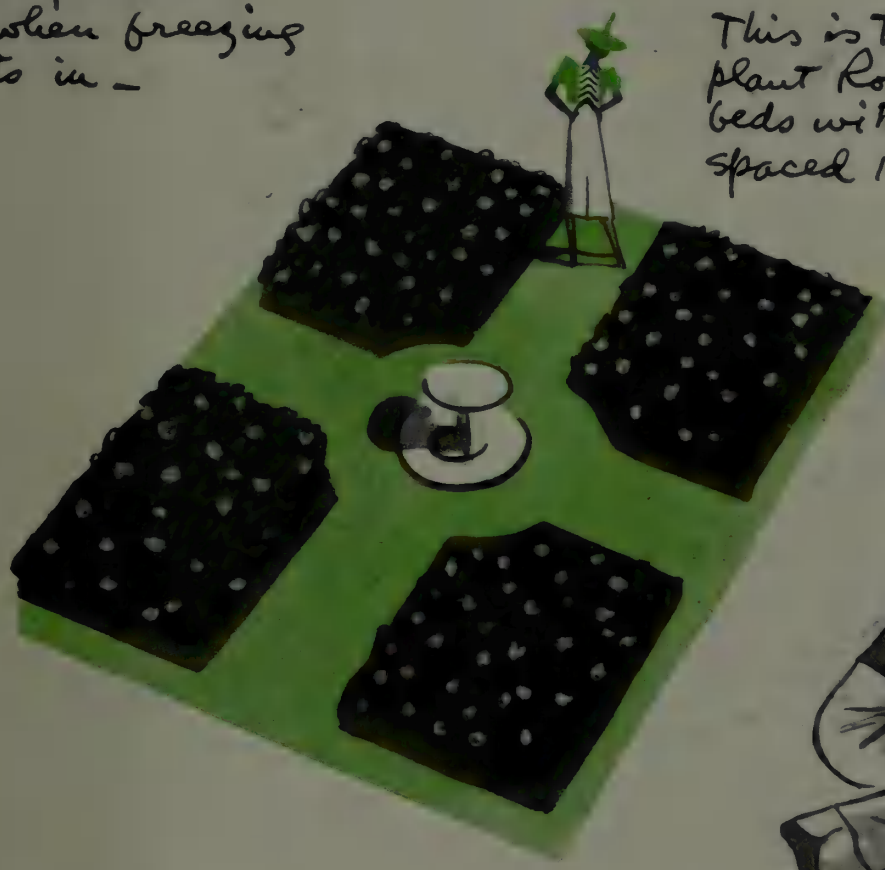


GEORGE HUGHES

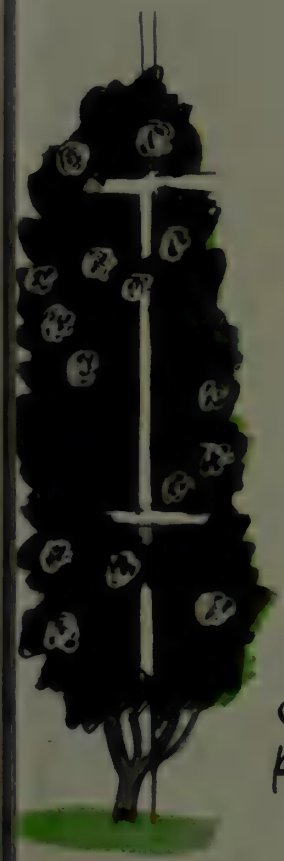
The new large-flowered climbers are handsome on the wall of a house—



Mound the hybrid teas with soil when freezing weather sets in—



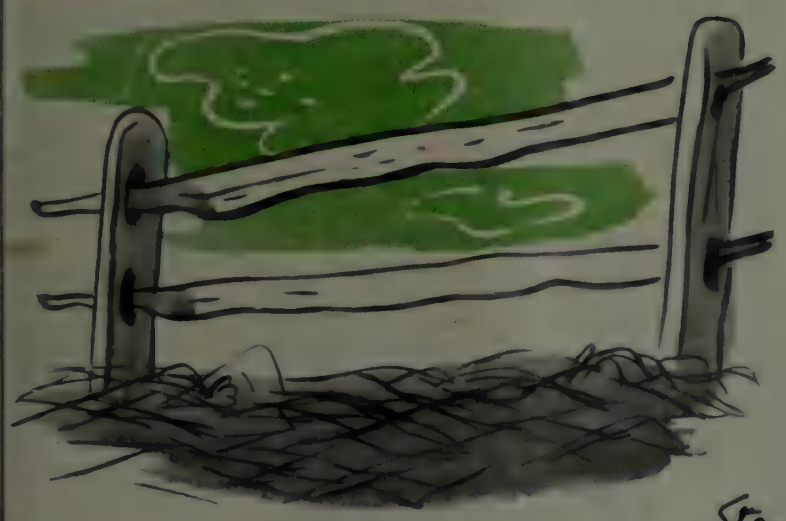
This is the way to plant Roses—in small beds with the plants spaced 14" apart—



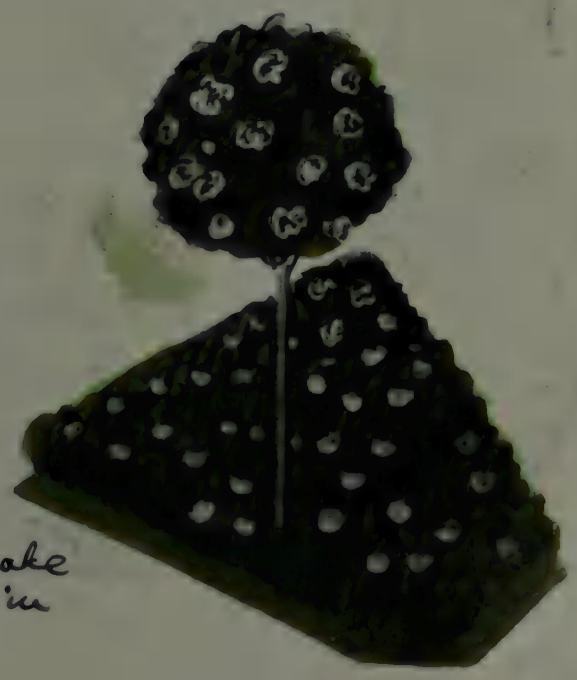
Climbers can be trained pillar-wise on a tall pole-

Cut comes to 6" from ground in Spring-





winter lay your climbers the ground and cover with f or straw—



Standard Roses make pleasant accents in the garden—

FAIR AS THE ROSE

INDIAN summer is nearly here and in a few weeks now the trees will turn gaudy on the hillsides. In the last span of days warm with sun and nights which carry a suspicion of frost, the roses are still glorious in your garden. Pick them and make a nostalgic dinner table which shall say Farewell to Summer for you. Use Towle Silversmiths' Rambler Rose sterling. Use Mosse's white organdie mats and runner with diaphanous roses for the design. Use Spode plates from Wm. H. Plummer, with white roses embossed on their grayish-purple borders and a pink rose in each center. Use Orrefors crystal glasses. Use milk glass candlesticks and a milk glass bowl and cornucopias from Pitt Petri and pile them full of the last roses.



BURLINGAME
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45



EMELIE DANIELSON

MANTELS

House Beautiful
PORTFOLIO of DETAILS



G. H. VAN ANDA

Here is the grandfather of all American fireplaces. Except for transplants of the great European periods and modern, our others owe much to this



S. H. GOTTSCHO

Still for warmth, still for cooking—but not so emphatically. Refinements now grace what is still an essentially functional fireplace. Note mantel shelf



C. E. TANNER, ARCHITECT — G. H. VAN ANDA

Vertical molded paneling marks another step. As yet, though, no molding surrounds the opening. The suggestion of a lintel is now ornamental



R. M. GLASGOW

Here is represented a still further simplification. The shelf is narrow and the details severe. From this point on the fireplace is largely a decorative factor



G. H. VAN ANDA

Like those above, this mantel is modeled after the earliest ones, but the variation is mostly a matter of background—not of hearth or of mantel



S. H. GOTTSCHO

Paneling of such design as this does a great deal to enlarge the decorative scope of a fireplace. Almost an effect of pilasters is here achieved



CAMPBELL & LA CAVA, ARCHITECTS — G. H. VAN ANDA

In architectural seniority the mantel at left yields only to grandfather, at the top. Yet it is beautifully complemented by furniture of a later day

ONE of the most vexing problems for the home builder is the treatment of the fireplace. It affects not only architecture but decoration as well. It often affects the pocketbook—but chiefly because it is left till the last when the budget is in a state of collapse. Actually a well designed fireplace need not be expensive, should be planned as a part of the house, will then be a source of enduring satisfaction. This month's portfolio includes a very broad range of mantels, from the early farmhouse kitchen variety to ultra-modern, to museum classic. They are presented for easy comparison of their essential decorative values in relation to typical settings.



G. H. VAN ANDA

Tiles would have been used in America in the very beginning if they had been readily available. They are virtually ageless, and of many periods



S. H. GOTTSCHO

Marble facings are not new, nor do they belong only to the more elaborate traditions of fireplace architecture, as this simple mantel proves



SCHOEPPL & SOUTHWELL, ARCHITECTS

S. H. GOTTSCHO

Here comes the bolection molding (immediately surrounding the tiles). Good or bad bolection moldings can make or mar any fireplace



H. P. STAATS, ARCHITECT

G. H. VAN ANDA

Again the bolection molding, with shelf above. The scale is large but the detail utterly simple. Stone hearth and facing contribute greatly



S. H. GOTTSCHO

Compare this picture with the preceding ones and you will notice a fundamental difference in the development of pilasters at the sides



American Colonial and Louis XV appear in complete harmony at left. This is a very effective example of adaptation plus architectural skill



The delicacy of this simple and completely American mantel achieves fine harmony with a fireplace of stone. It all depends on the way you do it!



G. H. VAN ANDA

House Beautiful PORTFOLIO of DETAILS

The mantels on these two pages show a wide variety of architectural and atmospheric development. Here familiar motives make a fresh design



BOSTON MUSEUM OF FINE ARTS

The eighteenth century was the golden age of paneling in America. There was no limit to the skill and ingenuity of its designers. This is striking proof



Again, great dignity and refinement of paneling make this superlatively fine fireplace. The mantel is nothing but molding in perfect proportions



BOSTON MUSEUM OF FINE ARTS

Classic pilasters and fine cornice are abetted by our old friend the bolection molding to create an effect of great dignity—without fussiness



E. M. LOYE, ARCHITECT

JOHN GAS

Compare this contemporary design with the museum example at left: the elements are the same, the result as pleasing, yet the effect less formal



Vastly more imposing in spirit than either of the two above is this fireplace treatment, done in the fashion of English late eighteenth century



Peer in magnificence and roughly a contemporary of that at left, the character here differs. The other has engaged columns, this one moldings

Variations in spirit are more important to the home owner than architectural origins, and mantels, like people, are influenced by their environment



BRADLEY DELEHANTY, ARCHITECT — S. H. GOTTSCHO

The modern fireplace, architecturally, is that part of a room where you build a fire. Its design is, or should be, one with the whole room scheme



M. W. COPPER, JR., ARCHITECT — C. F. WAITE

The corner fireplace presents special problems which cannot be generalized. A nice treatment at right makes use of a well designed cupboard



G. RICKARD, ARCHITECT — S. H. GOTTSCHO

At left, a modern and very successful blending of simple knotty wood, the ancient Greek key motif, and free handling of scale and proportions



S. H. GOTTSCHO

Facing each other are two "set-pieces" in our fireworks display. They were made as mantels, and setting (here French) must be built to fit



ELSIE C. WILSON, DECORATOR — S. H. GOTTSCHO

Carved marble mantels, however ornate, have the advantage that they may be moved; the disadvantage, that the setting is often predetermined



WM. H. JACKSON CO

Like the two elaborate French mantels above, this high Georgian mantel and overmantel must inspire or be set off by a fine background to match

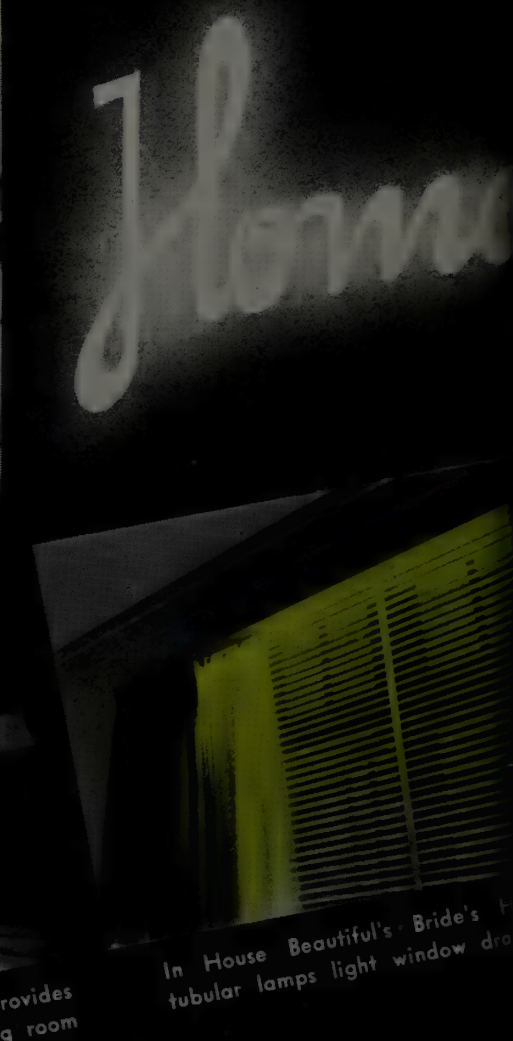


S. H. GOTTSCHO

As a final inspiration for a formal late eighteenth century room, we suggest a uniquely lovely marble mantel by the English sculptor, John Flaxman



In the living room of this house built by the Westchester Lighting Company in White Plains, New York, indirect lighting is introduced inside the cornices with tubular lamps. I.E.S. lamps build up the general light and provide higher amounts for reading. Notice the bookcases are lighted within



In House Beautiful's Bride's tubular lamps light window dr



A lighted window in the same house provides a focal point at one end of the living room

LIVING ROOMS

SO MUCH has happened these past half-dozen years to improve lighting in the home that a brand new science has grown out of it. Its first concern was the intensely practical one of introducing light in sufficient quantity and of proper quality wherever it may be needed. It has made obsolete the old haphazard practice of scattering lamps and fixtures through the house without much regard for the job they were to do. It substitutes a mathematical measure of the amount of illumination needed for seeing and shows the way to obtain it. More than this, it has made a critical scrutiny of the house, arranging lights for closets and other dark corners so that they become useful parts of the living scheme. The practical side of the new lighting has made electricity a thoughtful servant of the home owner.

But there is a decorative side to the story, too. Simply putting enough light in rooms gives them new charm, not only because the warmth adds cheeriness but because colors which looked muddy and washed out under poor illumination show their true tones when the intensity is stepped up. But beyond this, built-in lighting in coves and troughs, at the windows, around bookcases, in niches has created new and dramatic effects. Light, in other words, has also been elevated from a mere servant to a potent source of beauty.

You know some of the background of this new science—how it began with the tests of scientists which showed conclusively that hardly a home in the country was lighted adequately for comfortable seeing. And how they went on from there to discover that the reason for the low level of illumination lay in the simple fact that raw light glaring in your eyes is a painfully unpleasant experience. No one had ever worked out any practical means for diffusing or shading it. In working out a remedy for this condition the scientists began to study the horizon of lighting.

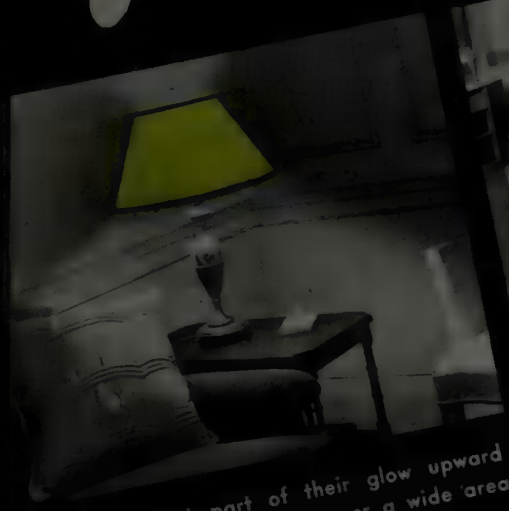
Let's cut through the vast amount of theory and experiment which lie behind the new point of view and see what constitutes today's up-to-the-minute home in terms of lighting. Bear in mind that the whole approach is based first upon meeting the demands which the eyes will put upon light in different parts of a room. And after this requirement is discharged, how light can be installed to enhance beauty as well as serve practical ends.

LIVING ROOM. Here is the heart of the home. You sit here around your fireside with your family. Your guests are entertained here. You want the room to be cheerful from the moment to extend a welcome all by itself. And you want it to be lively, too. Let's start with the "general illumination," the amount and quality of light, let us say, of which you are conscious when you step into the room from the hall.

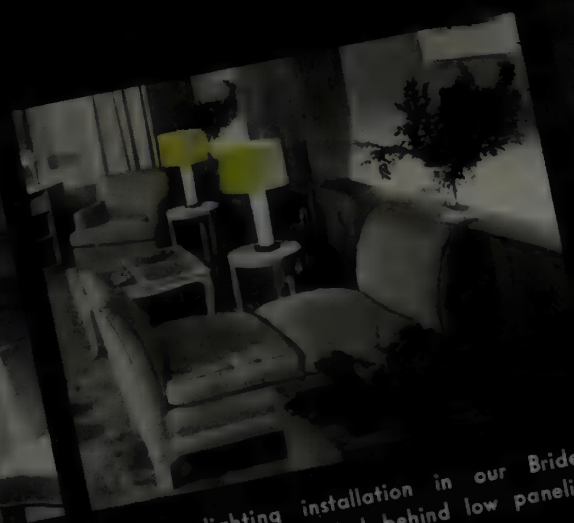
Now this does not need to be brilliant. Most people, in fact, would like it to be abundant but soft in its effect. Engineers will tell you that it should probably measure from five to eight foot-candles in intensity. A footcandle, just to give you the definition, is the amount of illumination which

(Continued on page

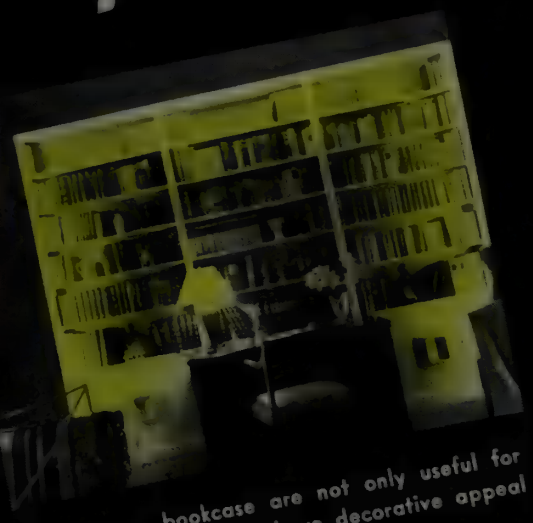
Grow in Light



I.E.S. lamps cast part of their glow upward and shed a soft illumination over a wide area



Another lighting installation in our Bride's House, lamps concealed behind low paneling



Lights in a bookcase are not only useful for picking out titles, but have decorative appeal

DINING ROOMS

At the left, a cabinet for china and glassware is lighted at the sides, and over the mantel below tubular lights are hidden in a soffit so they cast a soft glow









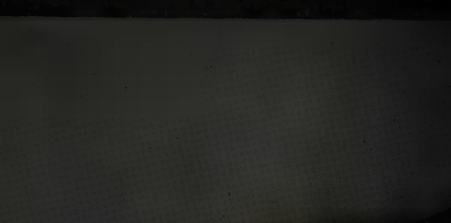
The dining room shows urns properly designed to be not only decorative but to cast a soft light without glare. Small picture shows the lighted cornice

BEDROOMS

To be comfortable, reading in bed must be planned for. In this bedroom at the left, lights above each pillow do the trick. Notice also the lighted niche and, in the corner, the standing I.E.S. lamp over the reading chair. Lighting should provide pleasant general illumination and enough for reading where wanted



A light for reading is sunk in the top of the niches built for the bed



At the sides of a mirror tubular lights are hidden behind opal glass



If a lamp is used for reading, be sure it casts a wide enough glow



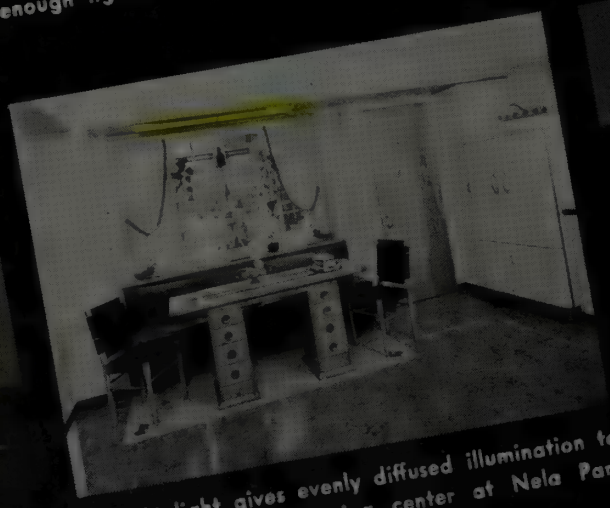
Light behind windows makes a b ground for tea. At Grosfeld H

The story of possibilities offered by the new lighting is carried forward in the photographs on these pages. And these are but a few suggestions, necessarily limited because of space. They offer a basis to start the thinking about your new home or your present one, nevertheless. Make sure that you have enough light in every room—general light which makes the room warm and cheerful, special or local lighting wherever you read or work. See that mirrors are properly lighted, that closets are no longer dark holes where you must grope blindly for what you want. Resolve to have enough light of good quality so eyes will not tire nor nerves fray from eye strain

KITCHENS



well-lit kitchen an extra convenience



A soffit light gives evenly diffused illumination to this new kitchen planning center at Nela Park

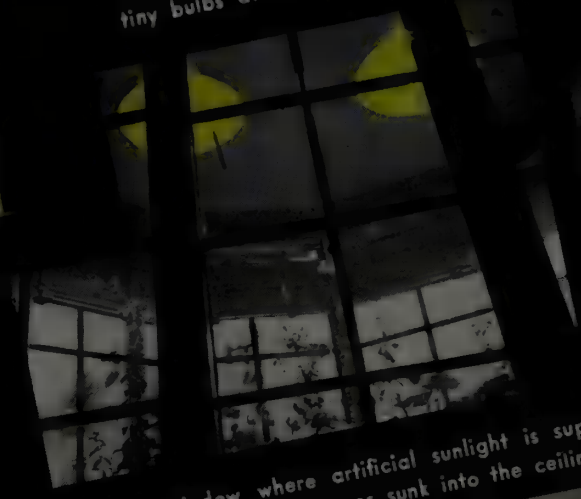


Where many appliances are used, install one these strip outlets. Takes several plugs at o

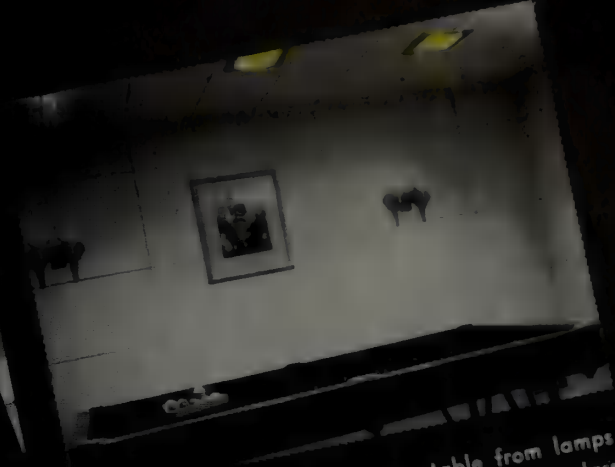
MISCELLANEOUS



A niche is lighted by tiny bulbs at the sides



A plant window where artificial sunlight is supplied by the 100-watt lamps sunk into the ceiling



Excellent lighting for a gaming table from lamps set flush in the ceiling and covered with opal glass



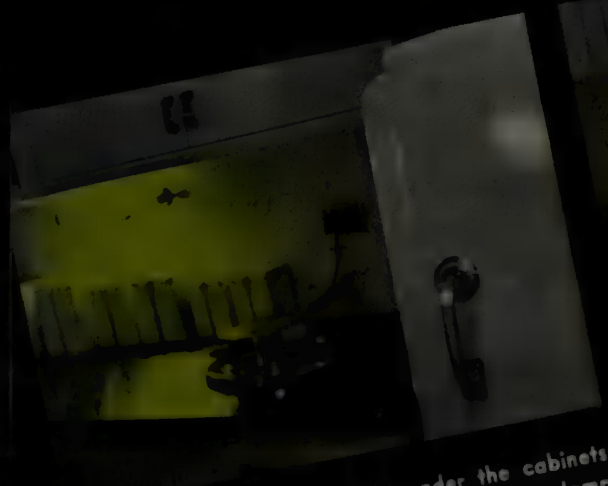
The window is false, but lights are concealed behind the Venetian blind



A Holophane lens in the ceiling directs soft, even light upon the piano



A dressing table lighted not only at the sides but also across the top



There should be a local light under the cabinets at each working center. This has a lumiline lamp



A similar long lamp set over the electric range



Even though the sink is set below a window there should be a soffit light above it for evening dish washing. Good kitchen practice requires at least one ceiling fixture for general lighting as well as local lights wherever special tasks are to be performed. Beneath cabinets, for instance

The Question of Insulation



Q. Without being too technical about it, will you tell me what is the best material to use in insulating my new house?

A. Before that question can be properly answered, somebody must be technical about it. And while you, as owner, may not need to be the one, your architect or contractor or both surely will. To arrive at a proper answer a great deal of essential information about your house must first be considered.

Q. Such as what?

A. Such as the type of construction to be used for your house. The geographical location. The nature of the site. Prevailing winds and temperatures. The kind and amount of winter air conditioning, if any, to be included. The availability of building and insulating materials in your locality. The number and kind of windows the house will have.

Q. Look, all I want to know is the most efficient insulation I can buy. Can't you tell me that?

A. Yes, but we won't. Because the most efficient insulating material, *per se*, might not be the right one for your particular house. Consider first the reasons why you want or need insulation anyway. Let us tick off the various elements involved in the whole problem:

Insulation for houses is primarily designed to keep heat in the house during cold weather and outside the house in warm weather. The first of these functions is probably the more important, since it affects your pocketbook directly in point of yearly heating costs. To keep heat inside, you must, of course, prevent its escape from the house, and there are five important avenues of escape to be blocked. These are:

1. *Walls.* More than a quarter of the total heat loss is by transmission or filtration through the walls themselves.
2. *Glass.* Approximately a quarter of the loss (all these are averages for medium-size houses) comes by direct transmission through windows and other glazed openings.
3. *Cracks.* About a fifth of the total loss is by filtration (outward or inward, of heat and cold, respectively) around doors and windows.
4. *Roofs.* About one seventh goes out through the roof or through the attic floor and the roof.
5. *Floors.* About one eleventh is lost by the exchange of warm air for cold through the first floor, due to cold cellars or improper foundations or sills.

The diagram at the left illustrates with yellow arrows the first four types of heat loss. And double-ended arrows show also where the chief "heat gain" occurs in summer. Thus already you can see why just "insulation" is not enough to do the job for you. To take care of the walls, winter and summer as well, there are four main types of insulation: *fill*, *flexible*, *rigid* and *reflective*. To take care of cracks around windows and doors there is *weatherstripping*. To take care of the window panes themselves, there are *storm windows* (you might call this window conditioning) or some form of double glazing. There are *glass bricks*, which may be substituted for certain windows and incorporate features of insulation. And for summer, by all means consider *awnings*, eaves or overhangs, and blinds to cut down solar radiation. All these types of insulation are illustrated by the small diagrams on the next page.

Q. But must I take care of all these factors to do a good job for my house?

A. That depends on what you mean by a good job. Check off the types of insulation against the first table showing ways for losing heat and you get your own results.

A discussion of the whole problem of home insulation and the parts of which it is the sum . . . with special attention to various types and to the problems of moisture and condensation which today's building methods raise

Q. All right, if you insist that I think for myself. But what about the air-conditioning you mentioned? Of course I want air conditioning, at least for winter, and my house, incidentally, is to be wood frame construction, probably with clapboards and a shingle roof. So?

A. So you are going to have humidification. And that means extra moisture indoors in cold weather. And the more moisture you have indoors when the house is well heated, the greater the risk of having condensation in the exterior walls when the warm moist air hits the cold outer walls. The higher the moisture content, or vapor pressure, within, and the colder the air outside, the greater the danger. Omitting a discussion of dew-points, vapor pressures, relative humidities and such, consider this to be a fact. And while you may never have cold enough temperature outdoors, combined with a high enough moisture content indoors to cause trouble—then again you may. And then, whether you can see it or not in stains on your walls or ruined wallpaper, you may still have condensation or even frost or ice within the stud spaces of your outside walls. And all these mean water. And wood absorbs water. And unless it is open to circulating air, it will eventually rot.

Q. Are you sure this particular bugaboo, of which I have never heard, is a difficulty I might run into and must guard against?

A. Quite sure. And you might never have heard of it, for it has been only in recent years, following the widespread introduction of winter humidification and the perfection of efficient insulating materials, that the problem has arisen in connection with the average home.

However, while the threat is real *it must not be exaggerated*, nor need it cause you particular worry. Your architect, especially if you insist on it, can work out methods which will be completely satisfactory. He can do this simply by preventing the warm vapor from reaching a cold surface. That means he must stop the vapor before it gets into the walls. For you see, while insulation of itself will stop or retard the passage of heat through the walls, it will not stop the passage of vapor. This means, again, that by the time the vapor gets to the walls *beyond* the insulation, those walls are colder than if there had been no insulation to keep the heat from coming along with it. Hence, even more condensation. Think about this a little and the whole picture will become clear and logical to you.

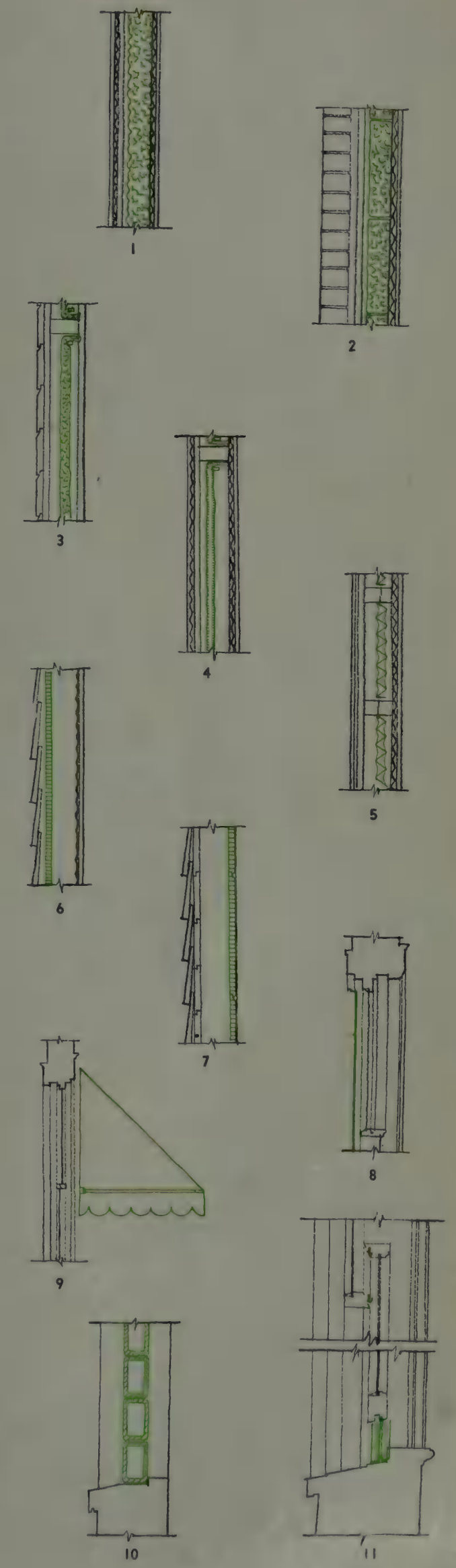
Q. Is it right, then, to say that if I keep my surplus humidity confined to the warm areas no condensation will result?

A. Yes, exactly. And it may be done easily in any new house. Sometimes the proper vapor-proofing is incorporated in the insulation itself; sometimes it is a supplemental process. Asphalt or metallic surfaces are in general the accepted moisture barriers. And the nearer they are placed to the *inner* sides of outer walls, the better. The most feasible place is between the plaster and the stud spaces.

Q. You have opened my eyes to a number of things. But now, how about my original question about the insulation to be used in my house. What do you recommend?

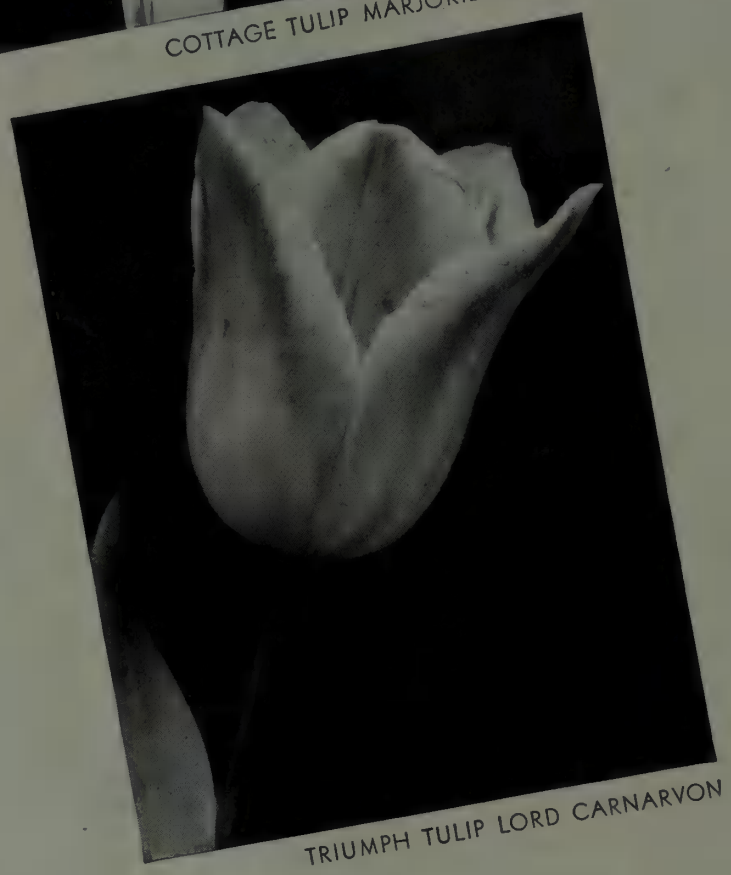
A. We recommend that you talk to your architect and insist that he do right by the whole matter. That you may be able to discuss with him the various aspects of materials in relation to efficiency and cost for your particular home, we conclude with a brief commentary on the eleven insulating factors illustrated in the accompanying diagrams. To consider them by number:

1. *Mineral Wool.* A fill type, between studs. The wall shown: stucco on metal lath over wood sheathing; metal lath and plaster for inner (*Continued on page* 71)





COTTAGE TULIP MARJORIE BOWEN



TRIUMPH TULIP LORD CARNARVON

TULIPS AND NARCISSUS

for the small garden

BY MRS. JAY CLARK, JR.

AN AMAZED garden designer heard her client state with decision: "No Tulips in my small garden. They are always badly planted unless there is plenty of space to work with." While this dogmatic appraisal is far from true, it is a fact that for both Tulips and Narcissus a restricted location presents very different problems of placing and treatment from those of unlimited areas. There is the question of proportion: careful choosing of colors and types; the inability to shut off any portion of the garden from sight after momentary beauty has gone, and therefore necessary scheming, which amounts almost to legerdemain, to render fading foliage from being too objectionable. I am not sure but the scornful gardener possessed weighty arguments.

Not that they can be allowed to go unchallenged, for the garden, large or small, without these flowers loses immeasurably in attractiveness, besides lacking the psychological spur of interest that comes from splendid results of drab work done months ago. There are few tasks more boresome than burying bulbs in the ground, but the tremendous dividends of such labor make any amount of horticultural faith fully justified. So instead of talking in general about Tulips and Daffodils, I am going to limit the discussion to ways and means of bringing them into the confines of the small garden, so that they will be an acceptable part of the picture as well as indispensable for its completeness.

Proper selection of material does away with most of the objections. Restricted numbers and (*Continued on page* 82)



TRUMPET NARCISSUS JUNGFRAU



NARCISSUS BARRI ALCIDA



J. HORACE M

NARCISSUS POETICUS ALMIRA

BY WALTER BEEBE WILDER



WALTER BEEBE WILDER

CROCUS SPECIOSUS



COLCHICUM AUTUMN QUEEN

These Bulbs FLOWER IN AUTUMN

THE most quickly rewarding planting job in the gardener's schedule happens this month. Buy a few dozen bulbs of autumn Crocus or Colchicums, plant them in pretty much the same locations you would spring Crocus. When October comes you will have brilliant clumps of delicate flowers to shine in the glow of Indian summer.

These two bulb families are by no means the only ones which bloom in the fall, but they are the only ones which can be planted now and still produce flowers this year. The others are just as interesting, and most of them need to be put in the ground before snow flies. *Lycoris squamigera* is included in this group because, while it comes into flower in mid-August, it frequently lasts well into September. The foliage appears in spring, quite like that of a Daffodil but much larger. This dies away completely and the flower stalks appear, bursting out suddenly with clusters of large Lily-like flowers of fine pink, carried some two feet or more above the ground. Light shade and reasonably good soil will make it happy if planted in the fall soon after its flowering time.

In early September the Colchicums come on with a rush. Like the Lycoris, they have grown their foliage earlier and have withdrawn much of its energy back into the bulbs, so that the seemingly tender buds are thrust up through the earth without protection. Again like the Lycoris, Colchicums enjoy partial shade and rather good soil. A light ground-cover plant should be grown with them to fill in the period between foliage and flowering. One must admit that the foliage is not attractive, entirely too gross, but any æsthetic twinges experienced in the spring are amply atoned for later. August is the time to plant.

The general effect of the flowers is that of over-sized Crocuses, and Colchicums often masquerade as members of this similar genus, although botanically they are quite different.

Among the first to appear is *C. speciosum bornmuelleri* whose buds are white but open into lilac flowers, checkered with a deeper color. The markings fade out as the blooms age and reach their full height of almost a foot.

C. autumnale album is considerably smaller and later but very satisfactory, especially as it increases at a surprising rate. A plantation of these in the slanting light of a late September afternoon is something to remember during long winter months.

The double forms, *C. autumnale roseum plenum* and *C. a. album plenum*, are both excellent, having a still later and very long flowering period. The first frost not infrequently assists at their passing.

C. agrippinum is the most beautiful of all. Carried on four or five-inch stems, the flowers are almost as broad, star-shaped and of a fine lilac pink color heavily overlaid with darker filigree markings. Unfortunately, it does not prove very hardy.

The hybrids are numerous and interesting. C. Premier is tall, slim and self-colored in pinkish lavender, while C. Autumn Queen is stocky, with very large blooms, appearing almost too many to the bulb.

Oddly enough, many of the Colchicums, if set in a sunny window, will flower freely without being planted at all, actually without soil or water, exhibiting a most enviable self-sufficiency.

Coincidentally *Scilla chinensis* presents its feathery pink spikes in a spot favored with more sun. As attractive as any of the ordinary species, its time of bloom makes it doubly valuable. It grows to eight inches with strap-shaped and almost prostrate leaves.

Sternbergia lutea puts in an appearance in mid-September with rich yellow Crocus-shaped blossoms and somewhat taller foliage of a fine glossy dark green, much sturdier than that of any Crocus. Despite its reputation for tenderness, it has withstood a temperature of 18° below zero and lived happily for many years in our garden. A sunny, (*Continued on page* 107)



J. HORACE MCFARLAND CO.

ASTER MAUVE CUSHION

BY MARIAN CUTHBERT WA

HARDY ASTERS



ASTER FRIKARTI



ASTER MOUNT EVEREST

IF YOU think of your garden in terms of color, you must appreciate the beauties of the hardy Aster family. Its blues, purples and off-reds are invaluable not only as liaison notes between other, more vivid flowers, but also for their own intrinsic richness and versatility. Though hardy Asters are most prolific in fall, the actual span of their blooming runs from early spring into the bitter face of winter. Such varieties as Star of Wartburg lead off and valorous spreads of the misty Burbank's Charming and Tataricus (from frozen Siberia) are the last to yield to heavy frost. The height of growth also presents a wide range, from the nine inches of the dwarfs up to five feet. Thus some are low enough for rock gardens or border edges, others are a mid-height appropriate for perennial plantings, and the tallest form striking towers of color to back perennial plantings or are admirable against shrubbery borders.

The inexperienced gardener may be discouraged by the name "Aster," for he probably is thinking of the annual China Aster which needs, of course, yearly planting, and which is prey to blight and beetles. But the hardy Aster, springing each year from the same roots, is of proved sturdiness and beauty, thanks to the clever hand of the hybridizer. In addition, these are grand cutting flowers. From the practical angle, they keep well. Aesthetically, the graceful spray growths are so desirable for bouquets that autumn shows are offering special classes for them, both as horticultural specimens and featured in flower arrangements. They are attractive with medium and true miniature Dahlias and are beautiful with Chrysanthemums. They serve in vases, as in gardens, to blend unrelated colors.

All new introductions have been carefully tested before receiving catalogue listings and the Waltham Field (*Continued on page* 90)

FENCES AND GARDEN HOUSES

BY H. STUART ORTLOFF

FENCES are sometimes useful in the development of the landscape scheme because they provide a definite line of demarcation between areas in a minimum of space. Shrub borders, hedges and even walls demand more space than can often be afforded. What sort of fence to choose depends to a large extent upon the character of the house and the degree to which the landscape has been developed.

For the trim Colonial house in a village a white picket fence may be appropriate, whereas the same house located in the country might call for a much simpler one like the common post and rail. On a busy highway wattle fences shut out noise and confusion as well as providing the maximum protection and privacy. For the more rustic types of houses stained wood fences of rugged design are suitable, but the elegance of the Georgian or Regency house calls for a wall and fence combination. The present-day tendency to enclose whole properties with sturdy wire fences put up on metal posts has received new impetus because of motorists' disregard of property rights.

Picket fences. Some of the most pleasing of picket fences are entirely without heavily decorated posts, bottom rail or stringers. These necessary supporting members are subordinated and do not show on the outer face of the fence. Pickets may be flat, about two or three inches wide, with pointed ogival tops, spaced so that the interstices are slightly less than the width of the picket, or they may be square or round with turned ball tops, somewhat more widely spaced.

In building fences remember always that the material you are dealing with is wood, which should express lightness and grace, and do not attempt through the use of heavy, massive posts to simulate stone. One method of affixing the pickets is to nail them to the horizontal top and bottom rails, covering the nail heads with a batten or bead. Another is to drill holes in the rails through which the pickets pass. The fence in this latter case has the same appearance on both sides. If the pickets are to project above the top rail they should be developed with turned or pointed tops of some pleasing shape or, if they do not, the top rail may be a molded member similar to the stair rail used within doors.

Informal fences. Where a fence of more open character is needed there are several types from which to choose. One, made with solid square posts, three horizontal rails and diagonal braces serves as a basis for considerable elaboration. Short intermediate members may be introduced and pleasing geometrical designs worked out. Fences of this type may be painted or stained to blend with tree and shrub masses or with nearby buildings. (*Continued on page* 95)



WOVEN SAPLING FENCE



PICKET FENCE



GEORGIAN GARDEN HOUSE



COLONIAL GARDEN HOUSE



POST AND RAIL FENCE



LATTICE FENCE AND GATE

SIGMAN-WARD

THE LOG *of the* PRACTICAL GARDENER



A lawn seeding program that assures even distribution of seeds and thwarts hungry birds — See # 2



A trap for wasps made of a Mason jar with hole cut in the top and liquid bait inside — See # 3

1. Lawn furbishing. If I were left to my own devices, the lawn area would receive scant care, merely because it is as uninteresting as most necessities of life. Yet there is no garden feature that makes for coöperation between the two sexes as a proper respect shown by Her for His invariable secret passion, the Grass! Thus, knowing that a fine lawn next spring means attention now, I fare forth in flat, rubber-soled shoes to prevent holes being made in the surface. Where there are bare spots in the lawn the soil is loosened with the rake and food mixed in to insure steady growth and a good root development. Something giving quick action is needed, so I use a complete balanced plant food that will supply nourishment at once. Then I reseed with a mixture suited to the particular situation, be it shady, terrace, full sun or a damp corner. Grass seed should be chosen with as much care as an indoor floor covering. These seeded areas are kept moist until the seed germinates. As for the sections of the lawn which are still carrying on bravely, they should be kept cut until all growth stops, as failure to do this results in long blades, which turn brown in spring and are hard to eradicate. But I am careful not to clip the grass shorter than 1½". This, of course, is a matter of blade adjustment on the mower, and not by yardstick.

2. New lawn. Across the street a new lawn has been in the process of making, with intriguing detail. To guarantee even distribution of seed the space was divided into sections of eight square yards. One pound of the suitable grass seed for a sunny dry situation was mixed with a pailful of sandy loam which had been sifted through a one-half-inch mesh sieve, and this preparation was sown carefully over the eight-yard division. Then another batch was made up and distributed. After the seed was all sown it was covered with one-quarter inch of the soil which had been used in mixing and the whole surface rolled. During the process the birds which abound in this garden had been watching from vantage points in the trees, waiting for their moment to pick up the seeds spread for their table—apparently—but that time never came, for strips of black cotton cloth were stretched both ways across the lawn and fastened to pegs on each side. One only needs to look at the meticulous care with which the process went on to know that horticultural peace reigned in that house.

3. Wasp trap. On returning from the summer sojourn a wasp's nest was found snugly ensconced in a corner of the roof overhang where it had escaped the none too vigilant eye of the caretaker. The insects whirred back and forth over just the plants I was working on and were decidedly bothersome. There was no one who wished to remove the nest, so I had recourse to an old remembered system of trapping the pests. A glass preserve jar with metal screw top was taken, and a hole made in the metal cover about three fourths of an inch in diameter. The jar was filled with a mixture of molasses and water half way up. (I remember that stale beer and sugar had once been used for the purpose as well as jam and water—anything sweet in the liquid.) The screw cap was replaced and the jar hung by a cord from a nearby tree. The wasps are lured by the mixture, crowd through the hole, do not know how to get out, and drown in the solution. It is amazing how quickly the jar will have to be emptied of the insects, cleaned out and rebaited.

4. Ant trap. There are some people who can always go you one better when they come on a garden visit, so the stroller-by related how she disposed of ants while she watched in unimpressed casualness my cleverness anent the wasps. Some of the tiny things had made a nest in her perennial border where it was not safe to use the available carbon bisulphide, and there was no chance to procure quickly any of the various exterminating products. She inverted a flower pot over the nest, and left it for several days. In the meantime the insects had built themselves an abiding place therein. The next procedure was to water the ground thoroughly around the pot, thus driving the ants into the

pot, which was picked up with a spade and dropped into a pail of boiling water. It sounds simple and effective, and I shall try it out at the first opportunity, but I did not tell her so!

5. **Renovating the perennial border.** For several seasons I have known that a short strip of perennial border needed to be made over. The basic goodness of the earth had been exhausted and many clumps of plants either refused to bloom or were stingy in the matter, indicating clearly a state of crowding as well as starvation. If the operation is a wholesale one (and I find it easier to leave such a task until the time when it can be done in one fell swoop), I remove all the inmates at once and heel them in carefully while the ground is being spaded and fertilized. Where no unused spot of ground is available for this temporary protection I have had success with spreading out a canvas, covering it with a layer of soil, placing the plants on this and burying the roots with another application of earth. Over the whole, tops as well as roots, is laid moist burlap, which will provide adequate protection for the day or two needed. The bed is then well dug over to the depth of 2′ at least, and a liberal amount of old manure, sheep manure or shredded cow manure worked into the soil as conditioner. Clumps are then redivided and reset. A general rule is to take only the outer parts of large masses such as Phlox or Funkia, as the centers are old and exhausted in themselves, and it is usually possible to get six divisions from one clump. In the spring these new units will be fertilized with my favorite plant food.

6. **Tools for dividing.** What tools do I use for this dividing? In the days of apprenticeship before I learned the lesson which women by nature ignore, that a proper implement is needed for success, I hacked and tore with anything that happened to be at hand. Now I pin my faith on three aids. The first is for the smaller specimens, a heavy, wide-bladed knife such as chefs use for meat slicing, kept exclusively for the purpose and maintained with a razor edge. (It will have to be hidden, or you will find it in the kitchen, ignominious and dulled.) The next is a spade, also dedicated to this use alone with a keen bottom edge. The third is a pruning saw with coarse teeth, unexcelled for such work as dividing heavy clumps of Siberian or Japanese Iris, which do not yield easily to other means of separation.

7. **Technique.** Having collected your tools, shake off the loose soil from the roots, stand the clump on edge, judge where the lines of partition are needed, and then get busy and saw! While in general the plants themselves indicate when they need attention, some of the deeper rooted ones should rarely be disturbed; their sulks seldom come from crowding. Such are Delphinium, Peonies, the Gas-plant (Dictamnus), Fraxinella, and Christmas Roses.

8. **Hoop supports.** The final clean-ups of the garden are as recurrent as the farewell appearances of stage favorites. After it seems reasonable that growth has stopped for the season, unexpected warmth or moisture will start things all over again. The equinoctial storms are now on the way, and to be ready for them and keep the garden from blown frowziness, the persistent and tidy gardener will restake until the last moment. The heavy fall bushy growths are among the most difficult to keep neat —Asters, Boltonia, Helianthus—and I have found that for such thick bunches of stems and foliage, ordinary tomato hoops are most useful. They are hidden by the foliage, the plant stalks are held upright, and yet the tops are left to express gracefully the branching character of the specimens. As has been said before in the Log, it is far easier to put any support of the hoop variety around the plant while it is still small (in midseason that would be with most of the autumn bloomers), than to crush it down over the full-grown plant at the moment the support is necessary. Such a hoop is inconspicuous on the ground until it is called into service; it is merely a question of remembering. Such an entry in the garden notebook well in advance of the time of action is a memory jog.

9. **Colchicums and fall Crocus.** This is the month that begins the outdoor bulb plantings, and the first to go into the ground were the fall Crocus and the Colchicums, popped into their locations as soon as the dealer sent them in August. They will blossom this October, if the law of averages holds good. It was difficult to remember which was which, as many gardeners lump the two together, and the fact that Colchicums have larger blooms and leaves than the Crocus is not always to be depended upon, as often the latter develop unlooked for size. Then I found in E. W. Bowles' delightful book, "My Garden in Spring," such a simple guide that at one glance I can speak knowingly of the flower in question. The Colchicum is a Lily and has six stamens; the Crocus is an irid and has but three. The longer word indicates the greater number of stamens; the shorter the lesser number. (*Continued on page* 104)



An inverted flower pot will trap ants. When the ground is soaked around it, ants scurry inside and are carried away — See ¶ 4



In making over a perennial border plants are simply "heeled in" nearby till the job is done — See ¶ 5



Hoop supports are valuable for plants which droop fountainwise unless they are held up — See ¶ 8



September SCRAPBOOK

Leaves vs. fruit production. The amateur grower of fruit whose young trees produce nothing but leaves is apt to be worried that something has gone wrong. Instead, he should be thankful, as the production of an abundant crop of leaves on an immature tree is usually a promise of good fruit crops in years to come. For instance, the production of apples depends directly on the number and vigor of the leaves, and as a rule forty to fifty leaves are needed to produce one normal-sized apple. Leaves manufacture the sugar and starches that are used in building the fruit, and if anything happens to cut down the efficiency of the leaves, the fruit will suffer in size, color and flavor. It is easy to understand, therefore, that if the tree bears more fruit than the leaves can support, some of the fruit should be thinned. Also for the best results it should be kept in mind that any strong spray liable to injure the leaves reduces their efficiency, hence materials are to be sought that will control disease without interfering with the food supplies which the leaves furnish the tree and fruit. Wettable sulphur for the apple scab has been found to supply these conditions. Experiments on the matter have been performed by W. H. Thies, Massachusetts State College, Amherst, Mass.

Rose preservation. Those who like to circumvent the seasons may pick the late Roses from their own gardens and treat them in such fashion that they will keep for several months, until the holidays if desired. Cut up an ordinary wax candle and heat the pieces until they melt in a double boiler or an old tin, set in a bowl of boiling water. Bring the Rose buds into the house and dip them, heads downward in the liquid wax, to the point where the stem begins. Also dip the ends of the stalks in the wax. When the buds are taken out, the wax soon hardens over them and gives a coating which keeps out all air. Wrap them in tissue paper and pack in a box where they will not be crushed. At the time of removal, simply soak the buds in a bowl of warm water until the wax has melted, remove any outside petals that may be brown, place in water, where they will soon open and be as fresh as if just picked. There is a pleasant novelty in having summer Roses fresh at Christmas time.

Non-poisonous insecticides. One of the oldest pest destroyers is pyrethrum, the dried flower of a species of Chrysanthemum closely resembling the ordinary field Daisy, which contains about one percent of active material called pyrethrins. This element is toxic to cold-blooded animals, including insects, fish and frogs, but is non-toxic to man and warm-blooded animals—why, no one knows. But the proved fact makes any pyrethrum product the safest insecticide we have. A spray containing only 20 parts of pyrethrins in a million parts of water will kill aphids, flea beetles, leaf hoppers and many other pests. It is not effective against red spiders and mealy bugs, but no contact poison will destroy all insects. An investigation conducted in a biological research laboratory reported: Assuming that the human being would be no more susceptible to the insecticide with pyrethrum base that was the basis of the test than the rat, a like lethal dosage for a 150-pound individual would be nearly three gallons, and for a 50-pound child it would be nearly a gallon. Which would indicate that there would be little danger for the human being to take such a dose without knowing it!

Choice Narcissus. In a ballot taken to determine which varieties of Narcissus were most valuable for garden decoration among the low-priced bulbs, three favorites were Dawson City, Firetail and King Alfred. The first and last are of the long trumpet type, the other in the short-cupped Barri division. Dawson City is purest golden yellow, with broad flat overlapping petals, which provide an attractive background for the fluted trumpet. King Alfred is well known, a golden flower, with mouth of trumpet deeply frilled and slightly turned back. Firetail has a creamy white perianth (petals) and a large orange cup surrounded by an orange scarlet frill. "Inexpensive" means from $1.50 to $2.50 per dozen bulbs. Others in the list were the trumpets Helios, Mrs. E. H. Krelage, Aeorolite, Bernadino, Lord Kitchener, Spring Glory, Buttercup, Croesus, Horace, Lady Moore, Emperor; incomparabilis, Sir Watkin; jonquilla, Golden Sceptre. All Daffodils should go into the ground before the end of this month, as they need to start root growth before cold weather comes. They do not grow as rapidly as Tulips, and therefore require a longer season. Plant them 4″ to 6″ under ground, measuring to the top of the bulb. A dependable general rule is that the tops should be planted at a depth which is four times the diameter of the bulbs. (*Continued on page* 97)







Presenting: A SUMMER PROGRAM ··· FOR WINTER COMFORT



OUR NEW HOME...

If you are building a new home, ask your architect or builder about the many efficient types and attractive styles of winter windows and double-glazed sash available for "Window Conditioning."

OUR PRESENT HOME...

May have the comfort and saving of "Window Conditioning." Storm windows are easy to install and inexpensive to buy. An estimate from your lumber dealer will convince you.

Start now to do away with the threat of winter chills...ills...and bills. New comfort, better health and economy are yours with "Window Conditioning." This means you insulate your windows with double-glazed sash or storm windows—two panes of glass where only one was used before. Between the two, a wall of captive air is formed. This air space is one of the best forms of insulation.

Reliable tests show that "Window Conditioning" saves more in fuel costs than any other single form of house insulation—cuts 20 to 30% right off your fuel bill—permits healthful humidity without having windows fogged up with excessive moisture which collects on uninsulated windows, soils draperies and rugs and spoils woodwork finishes.

To "Window Condition" your present home, call the nearest lumber dealer today. He can arrange financing under F.H.A. with *no down payment.* "Window Conditioning" is an investment that can pay for itself in less than two winters and dividends accrue year after year.

Quality Glass Is Important—With double glazing, the quality of the glass is doubly important since you are looking through two pieces of glass instead of one. Because of an exclusive manufacturing process, L·O·F Window Glass is noted for its greater freedom from waviness and distortion, making it especially suited to "Window Conditioning." These advantages cost you no more. When you buy winter windows or double-glazed sash, make sure that each light bears the L·O·F label. It is your guarantee of quality in window glass.

LIBBEY·OWENS·FORD

QUALITY GLASS

LOOK FOR THE LABEL



with WINDOW CONDITIONING

(DOUBLE-GLASS INSULATION)

You insulate your windows by applying double-glazed sash or modern storm windows of L·O·F Quality Glass. Here's what "Window Conditioning" does for you—

1. Gives you greater comfort—better health.
2. Cuts fuel bills 20 to 30%.
3. Saves you more than any other single form of house insulation.
4. Makes uniform temperatures easier to maintain throughout the house.
5. Lessens drafty danger zones near windows and floors.
6. Makes healthful humidity possible without foggy windows, soiled draperies and moisture on window sills.
7. Reduces cleaner's bills and even doctor's bills.
8. Fuel savings help pay for a modern heating plant.
9. "Window Conditioning" is a sound investment—fuel savings alone can pay for it in less than two winters. Dividends continue year after year. Financed under F.H.A.—no down payment.

● Send coupon for free L·O·F booklet completely describing "Window Conditioning" and containing interesting information on treatment of windows.



LIBBEY·OWENS·FORD GLASS COMPANY, TOLEDO, O.
Please send me your free booklet which shows typical examples of economies effected with "Window Conditioning" and interesting window treatments.

*Name*_____ *My home has*
*Address*_____ ☐ *Wood Sash* ☐ *Metal Sash*
*City*_____ *State*_____ HB—9-38

FREE!

Phone to Find
HQ SELLS IT
See Last Page

? ?

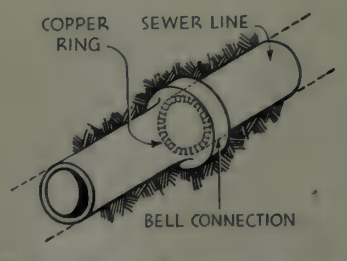
PLEASE TELL ME

Answers by EUGENE RASKIN

Each month building problems which vex home owners are answered in this Readers' Service Department

? PLANT ROOTS

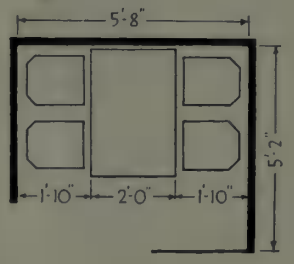
Three times in the past five years our sewer line has been obstructed by plant roots coming through the joints of the pipe, each time causing expense and inconvenience. How can the pipe joints be made tight enough to keep the roots out?



A. It is well known that plant roots will go through almost anything in their hungry search for moisture. No matter how tight you make the pipe joints by ordinary methods, it is only a question of time before the roots will force their way in. But don't be discouraged—there's a way to keep them out. Flat rings of crimped copper are manufactured especially for this purpose. Place a ring in the bell of each joint, in the position shown on the accompanying sketch. Copper plus moisture produces copper carbonate, which is poisonous to plant growth. It won't kill your plants, but the roots will stay away.

? DINETTE

We plan to screen off part of the back porch, where the door to the kitchen is, to use as a dinette. As space is limited, what is the least that we must count on to seat four?



A. The minimum space requirement can be computed by adding up the dimensions of typical dinette furniture plus necessary clearances and access allowances. Each chair needs 1′10″ from wall (or other object) to the table edge; adding a 2′ table gives you the total width of the dinette as 5′8″. A similar arithmetic process results in the figure 5′2″ for the depth, as the diagram shows. You will do better, however, to plan on a larger area, if it is at all possible, and give yourself at bit more room to wield a knife and fork.

? TOP TRIM

Regardless of cost, what is the very best wood to use for interior trim? The trim is to be painted.

A. The wood must contain no sap or pitch, and be proof against shrinking or warping. It must, moreover, be free from knots, and have a fine grain. Also it should be soft enough to work easily without splitting. Add up these characteristics, and the sum is: eastern white pine. However, this wood has become rather scarce in recent years, and although you say that cost is no object, you may want to use one of those woods which have similar characteristics, and are most frequently used as substitutes. They are: sugar pine, redwood, whitewood, gum, basswood, poplar and California pine. For extra protection against denting a slightly harder w birch, is recommended for the better kind of construction j In short, use eastern white pine if you can get it. Otherwise, birch.

? RIDGE SEAM

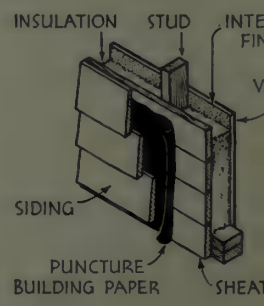
We've been putting a sheet metal roof on our little boat house, using the "standing seam" method which you explained in a recent column. However, you did not show what happens at the ridge. What does?



A. Please excuse the omission. At the ridge there is a standing seam exactly like the ones running up the roof slope parallel to the rafters. The latter are down flat about 4″ to either side of the ridge seam, as in the gram. This is known as a "flat locked" joint, and should be c fully soldered.

? DAMPNESS

Our house is frame, with wood siding. Two years ago we had the walls insulated by loose mineral wool fill, blown through holes made in the exterior sheathing. Since then the walls have been terribly damp each winter. How can this be corrected?



A. Insulating materials are used to create a barrier to the passage of heat. But since they are porous (except for aluminum foil, which on the reflective principle), they do not form a barrier to the sage of air-borne water vapor. Thus, the vapor goes through insulation, though the heat does not, and condenses when it rea the cold part of the wall, between the insulation and the exte sheathing. The trick, then, is to prevent the moisture from reac the insulation. Apply some vapor-sealing material to your pla walls next time you redecorate. Two coats of aluminum paint do nicely. The moisture will then remain in the room, in a vapo state, as is desirable, rather than inside the walls, in fluid form possible, try to get under the siding and puncture the building pa and sheathing, too. This will permit what moisture does succee getting in between the studs to evaporate more readily.

? PAINT SPATTERS

We've bought a house, and have had it repainted before taking posses There are drops and dabs of hard-dried paint on the kitchen sink, and als the bathroom lavatory and tub; turpentine and alcohol have done no What should we use?

A. A handful of ordinary steel wool, purchased at the nearest and ten, will do the trick. Rub gently, though, so as not to mar enameled surface of the fixtures. Wear gloves, too.

? FLUSH VALVES

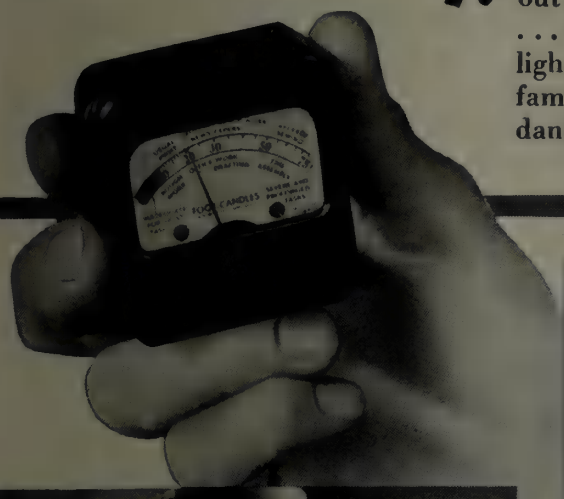
We live in a community where the water rates are very high. Our ho ten years old, has three bathrooms, which use a great deal of water, par larly the toilet flush valves. These flush for an unnecessarily long time there any way to effect a water economy that you can suggest?

A. Ten years ago most flush valves on the market were set to o ate for standard lengths of time, with only a few different mo to suit widely varying water pressures. Today, there are flush va that can be adjusted, by the mere turning of a screw, to work exactly your water pressure, no more, no less. If, as you say, y water rates are high, the saving to you would be real enough pay for new valves in a comparatively (*Continued on page*

How to
LIGHT CONDITION YOUR HOME

Building, remodeling, or just living? These simple rules make surroundings brighter and seeing easier

1. **THIS QUEER LOOKING INSTRUMENT** is a Light Meter. It shows that nine homes out of ten homes need Light Conditioning . . . which simply means having enough light in enough places so you and your family can read, work, and play without danger of eyestrain.







2. **DUSTING** bulbs and shades steps up light as much as 30%. Light walls and ceilings help too. Beware of dark lampshades that absorb up to ¾ of light coming from bulb.

4. **MAKE-UP** is quick and sure with 60 watt G-E bulbs in twin bathroom fixtures. Only 15¢, these new 60 watt MAZDA lamps give even more light than a year ago. Father will enjoy them too.



5. **IT'S FUN TO READ IN BED . . .** and not hard on the eyes, either, if you use those clever new lamps that pin on the wall . . . and 100-watt G-E bulbs. Now only 15¢, these bulbs give more light than ever.



3. **CAN YOU TELL** clubs from spades? It's hard to play bridge in poor light. I. E. S. Better Sight Lamps and new Three-Lite MAZDA lamps are ideal for games, reading, studying, or sewing.



6. **AND WHAT** a difference good light makes in the kitchen! Cooking is easier, dishwashing is faster with a new brighter 150 watt G-E bulb on the job. Try one for better light tonight! Only 20¢.



7. **BE SURE** to include these 3 brighter G-E bulbs in your "light conditioning" assortment. The 60, 100, and 150 watt sizes give more light than ever before, at lowest prices in history.



8. **LOOK AROUND YOUR HOUSE** for undersized, blackened, or burnt out bulbs. Then let your dealer tell you exactly the right size Edison MAZDA lamp to use for better light in any reading lamp or fixture. Get a package for Light Conditioning today!

BRIGHTER BULBS... NEW LOW PRICES

100 WATT... for I. E. S. Better Sight table, bridge, and pinned-up lamps, garage, laundry . . . . . **15¢**

150 WATT... for light conditioning your kitchen, game room, home workshop. Now only . . . . . **20¢**

75, 60, 40, 25, 15 WATT... brighter than ever . . . . . **15¢**

THE NEW AND BRIGHTER MAZDA LAMPS MADE BY

GENERAL ELECTRIC

Please tell me ABOUT DECORATION

? MODERN COFFEE TABLE

I'd like to have a great big coffee table for my modern living room and haven't been able to find one. Is there some way that I could have one made?



A. Buy a wooden butter tub from your local dairy. Have a wood top the size you need made for it. Turn it upside down and mount the top on it. Then have the whole thing veneered with cork. We have seen this done and the result is delightful.

? OLD MAGAZINES

I like to keep lots of magazines. When I set them in my bookshelves like books, they collapse whenever I take one out. Is there some way to avoid this?

A. If you keep them in series, why not have groups of them bound? But if you keep them purely for reference and have some place to store them away, you can keep them in good condition by putting them in those large office files, made of some material like cardboard, which are finished to look like ledgers.

? AMERICAN AND GEORGIAN

I have an old black walnut chest which belonged to my grandmother. I am devoted to it and would like to use it in my living room, but that is eighteenth century Georgian and I don't feel certain it would look well. What would you advise me?

A. Use it in your living room, by all means. Most such Victorian pieces were based on Louis XV types and as such have the same period feeling as the Georgian furniture. Mixing various nationalities of the same sort of period is almost invariably successful. Use Georgian accessories on it and hang a Georgian mirror over it.

? FOR FLOWERS

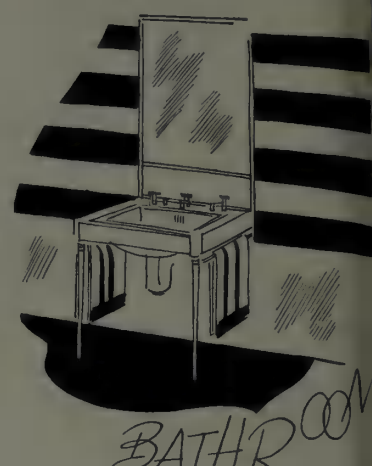
Frankly, since my garden is facing winter, I find that I am able to have very few flowers, since they're expensive at the florist's and I miss them. What could I use in their place?



A. The old chestnuts, of course, are laurel and huckleberry branches. They're both lovely and keep beautifully. You'll find them especially nice used in formal white pottery urns or vases. Pine branches in crystal vases are grand, too, or branches with pine cones on them. A little later you might raid the countryside and get yourself a lot of vivid-colored autumn leaves and put them in big copper jars.

? BATHROOM STRIPES

You have said that stripes are very smart and I'm fond of them. There is one wallpaper I like particularly, with stripes about six inches wide. Would it be a mistake to use it in a small bathroom?



A. It should be very pretty. We would suggest that you run the stripes horizontally. You'll find that this makes the room seem larger than it is.

? MAID'S ROOM

We haven't a maid and want to put the maid's room to some practical us

A. There are few houses in the world which have generous spac allowed for the glass and china not in daily use, the vases an other household addenda. Buy bookshelves in the unfinished furn ture department of your nearest department store. Give them couple of coats of white paint and use them for storing such thing as these, and pictures and old magazines. Then this room coul have its center still used for work. You could put a sewing machin by the window, a small bench, a desk, or anything else that yo need which is not very grand to look at.

? WINDOW STRIPES

I have two enormous living room windows. I'd like to get new wint draperies for them and I think very wide stripes would look handsome b can't find any wide enough to carry out the scale of the windows.

A. No, your case is a special one, and it would be almost impossibl to find big enough stripes since few people need them. Why n make your own? Buy glazed chintz in the colors you like and sea it together on your sewing machine. The result will look like very special fabric.

? SKIS

Our children have gone mad about skiing. We have no proper place to keep skis and they're really becoming something of a problem. Is there any way we can house them short of building an annex?



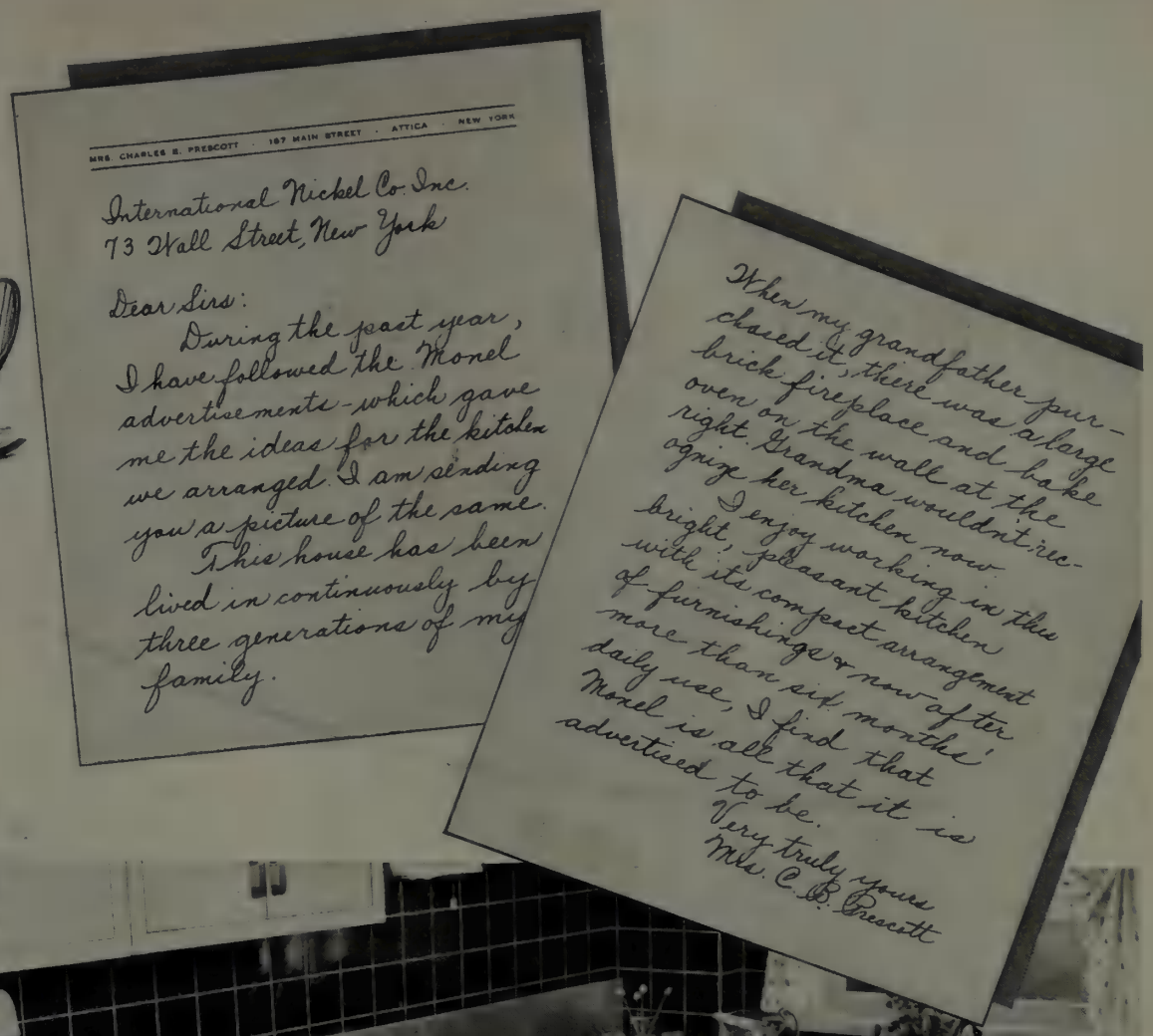
A. Skis are really very pretty. So why don't you use them as ornaments in one of your children's rooms? Put them up, the way oars are put up in a boat house, on pegs, so they are parallel along the walls, or crossed. You could also have pegs for the sticks, snowshoes and any other snow equipment your children use.

? DESK LOCATION

The wall space in my living room is extremely limited, what with wi dows, doors, fireplace and bookcases. I must have a desk but can't figu out where to put it.

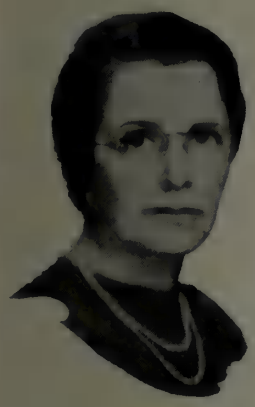
A. It will take very little wall space if you run just one end of up to the wall. This is a good system because by putting it ne to a window you get grand light for working. Or if you actuall haven't enough space to do this, set it facing into a room, its bac to a window, the way it's often done in offices. The best types desk to use would be a French flat-topped desk, or a table or a litt kidney-shaped desk. Incidentally, desks of almost all styles can b bought today with typewriter drawers in them, which is a rea convenience.





"GRANDMA wouldn't know her kitchen now!"

WRITES MRS. C.B. PRESCOTT OF ATTICA, N.Y.



UNFORTUNATELY, Mrs. Prescott has no picture of her kitchen just before she modernized with Monel. She tells us, however, that it was nothing to be proud of—furnished with all sorts of miscellaneous equipment that had been accumulating ever since her grandmother's day.

Then, in a Monel advertisement, she read that beautiful modern Monel equipment *is not half as expensive as it looks.* She took us at our word . . . got the actual prices . . . and found that she could easily afford a whole kitchenful of Monel. And that was the beginning of the end of grandma's kitchen.

Naturally Mrs. Prescott had a few questions about Monel. Would it be hard to clean? Would it need to be polished like silver? She found that the answer to both those questions is "No!" Acid fruit juices—or other substances that might leave stains — cannot penetrate Monel. Consequently stains are never permanent. They are quickly and easily removed with common household cleansers.

Another unexpected advantage of Monel was its resilience. This amazing metal acts as a shock absorber . . . helps safeguard china and glassware against chipping . . . and subdues the clatter of pots and pans.

Finally, don't forget that Monel is practically indestructible — rust proof, chip proof, crack proof. Years of hard service have no effect except to improve its silvery lustre.

There are 57 models of Monel sinks from 41 inches to 168 inches long. For full information about Monel sinks and tanks and Whitehead steel cabinets, write to Whitehead Metal Products Company, Inc., 303 West 10th Street, New York, N. Y. For any other information on Monel, address: The International Nickel Company, Inc., 73 Wall Street, New York, N. Y.

Here is the picture Mrs. Prescott sent us. The Monel-topped range is the Hotpoint New Era Range, manufactured by the Edison General Electric Appliance Co., Inc. Smartline table with Monel top made by Mutschler Bros. Co., Nappanee, Ind. Monel sink and all metal cabinets supplied by Whitehead Metal Products Company, Inc.



Three generations of Mrs. Prescott's family have lived in this house, built in 1830, at 167 Main Street, Attica, N. Y.

2/3 NICKEL + 1/3 COPPER = MONEL

Monel inherits from Nickel its finest qualities—strength, beauty and ability to withstand rust and corrosion. When you specify metals, remember that the addition of Nickel brings toughness, strength, beauty and extra years of service to steels, irons and non-ferrous alloys.

Earmarked FOR HOME BUILDERS

NEWS OF NEW BUILDING MATERIALS, PRODUCTS, METHODS; NOTES ABOUT NEW BOOKS AND NEW IDEAS

SINKS, without meaning any offense, are often the black cats along the road to tidy housekeeping. Their edges, for example, sometimes have a habit of catching and holding bits of soap powder, roach deterrent and yesterday's oatmeal. Unattractive as is our approach to the matter, many housewives will admit the truth of our statement. Well, then, here is a new Ebco sink, of gleaming porcelain on a cast iron foundation, which is specially designed to do away with edge trouble. Its flat rim *is* flat and true, calculated to form a tight and clean joint between sink and whatever surrounding material is used—wood, metal, linoleum or tile. There are two sizes, white or ivory. Note its other virtues, too.

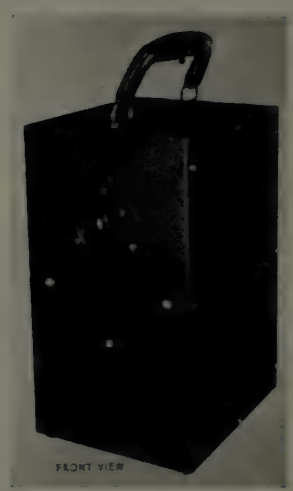


WINDOWS that come packaged are in vogue these days. Here is a new Truscon model to add to the available roster. It is of steel, with the sash parts of special tubular construction for added strength. The double hung model shown is available with two single-pane sash if desired. There are no weights or cords involved. Instead, spring balances with stainless steel tapes are installed in the slender frames. Spring bronze weatherstripping is built in at the factory, and due to its careful design and construction retains its tightness indefinitely. On the outside of the frame is a special rebate which will take either full-size or half-size screens in summer and Truscon's storm sash in winter. Hardware as ordinarily supplied is of brushed cadmium, but stainless steel or bronze may be had for a slight extra cost. Incidentally (or not so incidentally, at that), the manufacturers state that these windows involve no greater expense than ordinary ones. The windows come to the job all ready for installation, covered with a baked priming coat of paint over a special "bonderizing" rust-resistant treatment.



HEAT, the artificial kind, is about to be brought to our attention again as autumn approaches. Therefore we present the Iron Fireman Hopper Model DeLuxe Heatmaker, as its manufacturers presented it to us. The hopper part of it is the large object in the photograph and it holds the coal, a liberal supply, which is fed by the Iron Fireman itself into the bottom of the firepot by a special screw. About the only improvement on this would be an Iron Fireman which feeds the coal directly from bin to fire, thus eliminating the hopper. And sure enough, there is such a thing. And if you burn anthracite either the hopper or bin-feed models have a further automatic refinement in that they remove ashes as well.

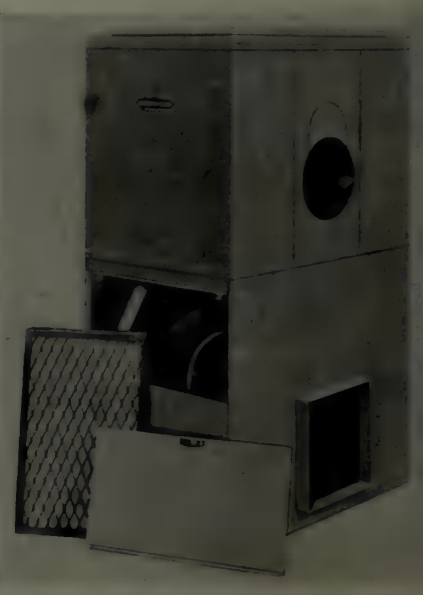




BURGLARS, believe it or not, are given no breaks (pun intended) at all by this cyclops in modern dress which is illustrated at the left. The tidy contraption with the little lens and the carrying handle is the receiving end of one of those electrical eyes you already know about. With this teletouch machine, however, an ordinary light as much as fifty feet away provides the beam which, if interrupted, sets off a great hullabaloo in the box. Cutting off the power does the intruder no good. There is a special combination lock-switch

GRAVITY is undoubtedly the most important force in keeping the world in one piece. But in warm air furnaces, gravity is largely outmoded as a means of providing circulation of indoor weather designed to modern specifications. Hence the new Super-Heater Blower Unit recently announced by the Majestic Co. and illustrated in two photographs below. By means of a special "radiator" which is heated by those flue gases which ordinarily burn their wasteful way up the chimney, this unit pre-heats air which is fed through conventional glass filters and then boosted through the heating duct by the high-pressure blower in the lower part of the casing. The makers state that tests prove a gain in the efficiency of gravity warm air systems of from one third to one half when this unit is installed. More than two hundred of these service tests have been carried out in the last five years during which development of the unit has been carried on. There are possible adaptations of the upper part of the casing to suit any make of furnace.





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THE QUESTION OF INSULATION

CONTINUED FROM PAGE 55

walls. Customary building paper on outer sheathing. Inside, either metal backing for plaster lath or vapor-proof layer behind plaster on studs important.

2. *Mineral Wool Bats.* Bats may or may not be provided with a vapor-proof membrane. If bats are not provided with this membrane, a vapor-proof barrier should be installed on the room side after the bats are in place. Here the wall is brick veneer on frame.

3. *Flexible Blanket.* Battened in stud space between studs. This type: mineral wool, fiber or eel grass between heavy moisture-proof paper. The wall shown is lapped siding over usual building paper or felt and wood or panel-board sheathing with finished insulating board inside stud walls.

4. *Flexible.* A new crêped type of blanket insulation which is applied similarly to number 3. It is light and amazingly compact before being expanded for installation. Wall shown is the same as illustrated with mineral wool, and same vapor-proofing precautions are essential. Such insulation is fire-resistant and vermin and rot proof in its own right.

5. *Reflective.* A new type of heat repelling and emissive insulation which opens accordion-like to fill stud spaces. The truss arrangement is heavy kraft paper, with metal foil pulling taut on both sides as it is expanded and fastened vertically between studs (diagram shows view downward through stud spaces). Any wood siding over building paper and any sheathing, with metal lath and plaster inside house.

6. *Rigid.* This shown under clapboards is weather-proofed with asphalt layers on both sides and applied directly to studs as sheathing. Metal-backed wire lath is used for plaster inside the wall. This insulation takes a number of forms. The one illustrated is composed of treated cane fibers, termite and vermin proof.

7. *Insulating Lath.* Shown without other insulation here on room side of stud faces. Exterior of wall surfaced with wood siding, building paper and wood sheathing. Normally other insulation would be used in the colder regions. Insulating plaster lath may be had with vapor-proof surface, or double-thick with vapor-proofing barrier in the middle. The idea, of course, is to stop vapor which might possibly cause trouble before any cold surfaces are reached.

8. *Storm Sash.* Tried and true, and of greater value than people think. There are many types of storm windows. The principle is the same in all: to create a dead air space to retard heat loss. Double glazing, that is, two panes separated by a small space but set in the same sash, are being developed, too.

9. *Awnings.* Invaluable for excluding solar radiation through windows in summer. Create shade as well as exclude sun's rays. Venetian blinds and similar screening devices inside the windows serve similar ends.

10. *Glass Brick.* For admitting light but not a view, these blocks have considerable insulation value as well, due to the partial vacuum within them. They also have considerable advantage over single thicknesses of glass in reducing moisture condensation.

11. *Weatherstripping.* Of importance second only to insulation of walls. There are a number of good makes, and several manufacturers of stock windows, in wood and metal, include weatherstripping in their finished products. Diagram illustrates typical air seal for double hung wood sash.

Finally, in considering the types of insulation noted above, remember the roof, and the second floor ceiling or attic floor. According to the construction involved and the use to be made of attic space, avoid heat loss upward as you would elsewhere. The moisture and condensation problems are directly comparable. Attic ventilation is a vital factor in handling moisture problems as well as in providing greater comfort throughout the house in the warm months.

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HOMES GROW IN LIGHT

CONTINUED FROM PAGE 50

a standard size candle will cast upon a surface one foot away. It is the unit of measure which is used to express the light in a room.) A practical way to test your living room is this: standing at one end look for strong areas of dark and light. Do your walls and your draperies show up in their proper colors? Do you see bright pools of light from the lamps with the surrounding walls looking murky in contrast? The ideal is a soft, gently contrasting effect without hard shadows.

Now consider the room as you use it, either when you are there with only your family or when guests are present. You will want adequate lamps for reading or sewing wherever these tasks are carried on. And the lamps should be so arranged that they are always in place and the light is really adequate upon the reading or working surface. If you play bridge or other games at a card table, there should be a light which will illuminate its surface adequately. (Many people are finding it convenient to have a permanent card table set up in the living room. It is extremely useful for other things besides games.) If there is a desk in the room it should have its own adequate source of light. A piano needs its special lamp. And while the lighted dials of radio cabinets make separate lighting unnecessary, if the console has a gramophone attachment as well, illumination should be provided. Bookcases are often poorly lighted by the general illumination. Lighting concealed along the top and sides will overcome this and make the rich bindings a decorative unit in the room.

All those things, you will notice, are functional needs for which lighting should be provided. Now how shall you achieve it? For reading and working lamps, nothing approaches the I. E. S. type for quantity of light delivered in proper quality. These are the lamps which contain a single bulb of fairly high wattage (often three-intensity 100, 200, 300-watt size), set inside a globe of prismatic glass or plastic material which filters out the glare of the raw bulb before it strikes the shade to be reflected downward and upward. Some five years ago the first of them appeared. Since then well over two million have found their way into homes. There is no insistence upon the part of experts that they are the only type of lam which should be used. But they wi tell you that nothing is quite s good. Their excellence lies in th fact that they are able to produc a high quantity of light and at th same time eliminate all glare. The are available in many styles. An they come in three models calle the "study" lamp, which is the co ventional table size, the end-tabl lamp, and the floor lamp. Sinc light is reflected upward from thes I. E. S. lamps, it is quite possible t light a living room adequately us ing nothing else. Their numbe would depend, of course, upon th size and arrangement of a roon but four units would be a goo average.

General illumination can be s cured in other ways. You may pr duce it through a handsome ceilin fixture (but take care in selectin it that the bulbs are shaded o otherwise hidden so there is n glare). Or it may be obtained b some of these more modern, built-i schemes which have added new e citement to home illumination.

The most usual of these, but b no means the least effective, a the troughs or coves which exten along the wall of a room a foot o eighteen inches down from the cei ing. Lights are set horizontall within and cast their glow upwar to the ceiling from which it is r flected down into the room. Ceilin should be either dead white or ju off white to gain the maximu amount of light from such install tions. They should never be use with colored ceilings, since th light reflected back will alter th tone of the walls and draperie The troughs may be laid all alon a wall or along only part of i Sometimes they are set only abov windows.

A variant of this is to set lamp under the valance at a window shed light down over the curtain Or they may be hidden along th reveal to throw their light acro the window. Tubular or lumilin bulbs have made these installatio possible. The tubular lamps scre into outlets like ordinary bulbs, b are long and narrow. The lum lines, longer still and far thinne have a minimum of base so that a almost continuous ribbon of ligh can be secured. These would b used to light the bookcases, an probably to light a niche.

There are other effects. One to set a tiny spotlight near the cei

(*Continued on page* 74)





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ing to illuminate a painting on the opposite wall. No more than half an inch in width, the tiny lamp concealed in the wall and backed by a reflector will cast an unseen beam of light which just covers the area of the painting and no more. Or you might experiment with some of the prismatic glass lenses which may be set flush in the ceiling. Above them are ordinary bulbs whose light is "bent" by the glass lens to any part of the room you wish.

DINING ROOMS. In most homes this is a special room after dark. It should be a festive setting, and a little drama in its lighting is by no means out of place. Nothing, to be sure, is more beautiful than a fine crystal chandelier above the table. And here, too, you may want to use some of the decorative half-urn brackets which conceal light and cast it upward to the ceiling.

The troughs and coves and other types of in-built lighting are as suitable here as for the living room. And that spotlight scheme can be made to serve a very dramatic end by placing one in the ceiling which will cast a glow of light upon the whole table, or cover only the centerpiece. For the purposes of dining, no great amount of light is needed. But do not make the error of thinking it can be cold and dull. Many people still use candles for the warmth and decorative quality which they lend to a table. Modern lighting gives the same kind of pleasant glow.

One point you must remember—a functional one, again. Sometimes when there are children in the house the dining room is used as a place for after-dinner study. In such cases, a central fixture is a necessity and one which will furnish plenty of light. Thirty to fifty footcandles is the prescription for young eyes for study. Built-in cabinets are another place for functional light. Lamps which switch on automatically when the door is opened will do away with the old practice of fumbling in the dark.

KITCHEN. Because the kitchen as a working unit has received more attention than any other room in the house, lighting has also been more carefully studied here, too. The first requirement is a good ceiling fixture for general illumination. And you may need two if the room is large. There should be special lights at the work centers, set under the cabinets. Soffit lights are often set over the sink, and you will be amazed at how much lighted cabinets add to your peace of mind. If the kitchen is large enough for a planning and ordering desk, there should be a light there, too. Although it is not properly a part of lighting, remember that plenty of convenience outlets should be provided for all the appliances which must be used in the kitchen. If you are feeling particularly enthusiastic over lighting by this time, you might also install an electric eye to open the dining room door.

BEDROOMS. Like your living room, the lighting of your bedroom depends upon how you use it. You will want general illumination, of course, and it may well come from a handsome, indirect or semi-indirect ceiling fixture. You will want a light beside your bed, and husband and wife will want to make sure that the light is adequate for both. You will want a lamp beside the chair or chaise longue in which you read. There must be adequate light for the dressing table. And for convenience's sake, you might install one of those small lights of low wattage in the base of the wall handy for returning late without disturbing the other occupants of the room.

Lamps will do the bedside job perfectly, but they must be carefully chosen with the area they are to illuminate in mind. There have been many modern installations of built-in strips in the wall behind a bed or even in the head of the bed itself. And this is a place where one of those lenses in the ceiling can also be used. And as part of your bedside equipment include a master switch which will turn off every light in the house.

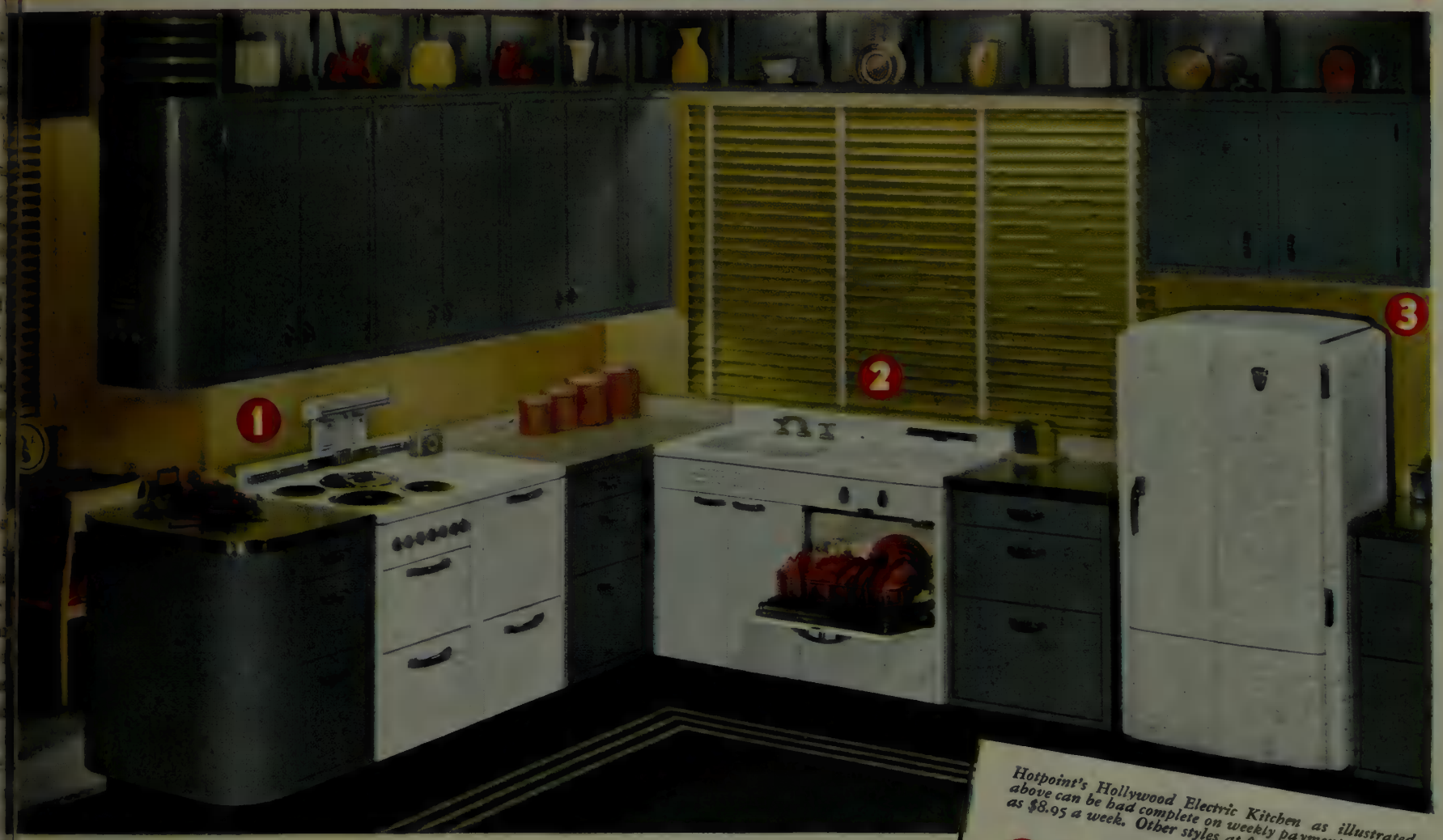
For the dressing table lamps may be used. But this is also a place where strips of light at the side or top are particularly effective. Remember in this case (as with any mirror) that it is the light upon the person which is important, not the light on the mirror. We've said nothing about closets. But if you've ever had a light in one you'll know how important they are. Arrange them so that the switch on automatically at the opening of the door. And do not put only a single bulb at the top. A lumiline strip just inside the door extending vertically will illuminate every shelf.

BATHROOM. The central ceiling fixture is the starting place for bathroom lighting. Beyond that, the most important illumination is that the mirror. Built-in side lights are effective, and many medicine chests come equipped with them. Likewise a light at the top will help mightily. Ten foot candles at least should be available for a person standing in front of the mirror. And don't for-

(*Continued on page* 77)

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that he is standing the width the lavatory from the mirror so light must be strong for that at a distance. Lights in shower lls, over tubs (often concealed ove flush panels in the ceiling) vast conveniences.

MISCELLANEOUS. Halls and ssageways need careful consid- ation. If your entrance hall is ed to adjust hats and coats and erefore has a mirror, comfortable hting should be provided for it. d halls are likewise a place ere modern built-in lighting can used to advantage, for drama is t out of place in them.

If there is a game room in the sement, its illumination needs a reful scrutiny in terms of use. very bit of equipment should have special lighting, carefully tested t in terms of use. There is noth- g more annoying in pingpong, for ample, than lights which shine in e eyes of either player. Over ping- ng or billiard tables panel lights flush in the ceiling are excellent.

Lighted house numbers are one of the modern boons to motorists seeking their evening's hosts. Flood lights on the exterior of the house contribute to one's peace of mind when there are real or fictitious burglar scares. An infra-red ray can be set across the window of a child's room to ring a buzzer beside a parent's bed if a hand or figure interrupts it by crossing the window. "Mark-time" switches will turn off lights automatically in the garage at a thirty-second interval after you have left. A window of plants is made to grow under lights.

And so the new lighting goes. Its principal purpose is to make electricity serve you effortlessly, thereby adding vastly to your personal comfort. So that these are generalizations, a guide for thinking only. The real lighting of your own home must be planned by you in terms of the way you live, the places where you need light.

THYME FOR DRY AREAS

POORLY clothed, indeed, would be the driest parts of r garden were it not for the ac- mmodating Thymes. That is par- cularly true of a large area west the house where the soil is very hallow and low in fertility. Dur- g the early years of our gar- ening, much labor and expense as put in that dry, sterile tract, ying to make the ordinary plants f the border grow there, but few sted over a year or two and those hat did were always weak, in- erior specimens. Though we found lants, like the Butterfly Weed and he Garden Pinks, that gave fairly ood results under the trying con- itions, lasting success did not be- in to materialize until we got nterested in the Thymes. Now, fter several years of searching, ur dry slope is one of the most atisfying parts of the garden and equires less labor for upkeep han any other portion.

Judging from our experience ith this tribe of fragrant-leaved reasures, there must be a plant or every well-drained situation in he garden. If it is a perfectly at carpet that is desired, it is to e had in many of the forms of *Thymus serpyllum*, from the woolly hats of variety *lanuginosus*, the Woolly Thyme, to the shining reen film and crimson flowers of ariety *coccineus*.

We use these mat-makers, in- luding all the prostrate forms of *. serpyllum*, instead of grass in hat dry, difficult area, where it is practically impossible to maintain a sod. If necessary the lawn mower can be used, but that is not often needed, and we have, in addition to the year-round green turf, a Persian carpet when the Thymes are in bloom. The low-growing kinds are also used between the stepping stones which make a wandering path through this near-desert area.

A garden would become quite monotonous, of course, if all its plants hugged the ground in the manner of these humble forms of *T. serpyllum*. It was necessary, then, to hunt out upright growers to keep company with the few other dry-soil plants which came to light in our search. Nor were we disappointed, for in the Lemon Thyme and several other upright, shrubby forms of the Mother of Thyme, as well as species such as *T. chamaedrys*, which is a little, bushy, subshrub with purplish flowers, we found the necessary accent plants for our aromatic garden.

To be able to flourish in the inhospitable area of which I have been writing, a plant must be capable of getting along on very little moisture and on even less fertility. And that the Thymes manage to do. If given good drainage and some protection from wintry winds, if the garden is in a cold section, they will transform the most barren of spots.

—C. W. Wood
Copemish, Mich.





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1233. Hodgson Houses are fully illustrated and described in a recent booklet which includes, with the many photographs, floor plans, and price listings, interesting testimonial letters about early Hodgson ready-built houses. E. F. Hodgson Co., HW-9, 1103 Commonwealth Ave., Boston, or 730 Fifth Ave., New York City.

1234. Things You Ought to Know About Casement Windows — with particular emphasis on Win-Dor hardware of various types and finishes for operating and fastening outswinging casements of either wood or metal. All the hardware concerned is rust-proof. Casement Hardware Co., 404L N. Wood St., Chicago.

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1246. Balsam-Wool Double Sealed Insulation. Balsam-Wool is moisture-proof, wind-proof and fire-resistant. It's effective insulation. When writing this company ask about Nu-Wood Interiors for walls and ceilings. Wood Conversion Co., Rm. B-111, First National Bank Bldg., St. Paul, Minn.

1247. Controlled Winter Comfort for the Home. Photographs, diagrams and clear descriptions make this booklet easy reading and if you follow its advice you'll be snug as a bug during the iciest months. Waterman-Waterbury Co., HB9-38, Minneapolis, Minn.

1248. Around the Clock with Modern Gas Cookery explains with interesting photographs all the advantages to be gained by installing a Roper Gas Range in your kitchen. There are several types and sizes. One page of this booklet is devoted to new and appealing recipes. Geo. D. Roper Corp., HB-9, Rockford, Ill.

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1249. Cabinets, as units, for medicines, toiletries, towels, storage of all those household items for which there is seldom enough well arranged space, are described and pictured in literature available. Light brackets and accessories for the bathroom are included. Miami Cabinet Div., Philip Carey Co., Dept. 1, Middletown, Ohio.

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1252. What You Should Know About Blankets—Their Selection and Care will give you a number of sound facts about restful sleep and how blankets affect the question. Shopping pointers and information about many types and weights of blankets, wool rugs and robes are abundantly provided — with colored photographs. Kenwood Mills, Dept. W-9, Empire State Building, New York City.

1253. Window Wisdom will be simpler to achieve in your home if you send for this compact, practical, extremely sensible booklet. You have heard, of course, of Fincastle fabrics. Here they are, in application to room schemes. Many new and colorful fabrics are shown in full color. Louisville, Textiles, Inc., HB-9, 1318 McHenry St., Louisville, Ky.

1254. The Chelsea Group. An interesting booklet that discusses the English furniture styles during the 18th Century. "Irwin" is a name that stands for quality workmanship and the company is one of the largest in the country manufacturing a complete line of furniture for the home. Robert W. Irwin Company, HB9-38, Grand Rapids, Mich.

1255. The Selection and Care of Fine Furniture is packed with sound advice and interesting illustrations. You'll get lots of new ideas for bedrooms and dining rooms. Grand Rapids Chair Co., HB9-38, Grand Rapids, Mich.

WALL & WALL COVERINGS

1256. Wall-Tex Portfolio: a comprehensive guide to color schemes with actual samples of this washable wall canvas. Notice particularly this season's smart new designs, which are beautifully illustrated. Columbus Coated Fabrics Corp., Dept. H-38, Columbus, Ohio.

1257. Your Old Rugs, carpets and clothing can once again become grist for the rug maker's mill. Send for this 66-page booklet of colorful room schemes, to discover how inexpensively they can be re-made into reversible seamless rugs in the new shades, in fine old Oriental designs, or Early American patterns. Olson Rug Co., 2836 N. Crawford Ave., Chicago.

1258. Floors Beautiful by name, this colorful booklet is sub-titled "A Guide to Rug Buying." It is just that, but so sensible, so well illustrated, that it will make your task of intelligent buying for your floors an excitingly pleasant one. Alexander Smith & Sons Carpet Co., Div. of W. & J. Sloane, HB-9A, 295 Fifth Ave., New York City.

SILVER, CHINA & GLASSWARE

1259. How to Plan Your Wedding—and Your Silver (10¢) is a booklet in which brides may list all the things that must be done before the wedding. Interspersed with this information is excellent advice on the selection of a sterling pattern. The Tow Silversmiths, Dept. M-5, Newbur port, Mass.

1260. Morning, Noon and Nigh (10¢). In other words, three meals day. But here the story is told of t settings which make those meals a petizing. Photographs of actual ser ice on the tables of many famou hotels. Wallace Silversmiths, HB-38, Wallingford, Conn.

1261. Only Sterling is Correct tell the story of sterling, advises abou the care of sterling and gives man helpful hints to hostesses. Not onl does it advise about the correct us of silver but it tells about china an glassware too. Full size printed re productions of patterns will be sen for 10¢. Watson Co., 1107 Watson Pk., Attleboro, Mass.

1262. How to be a Successful Hostess, (10¢). Every woman would like to know more about successful entertaining. Hints have been compiled into an exciting booklet that is well illustrated with stunning pic tures of table settings for all occasions. Reed & Barton, Silversmiths, HB9-38, Taunton, Mass.

1263. Planning for Sterling. Once upon a time there was a bride who wanted Sterling silver for her new home. She knew she could be satisfied with none other but she knew too that she couldn't afford Sterling along with all the other expenses of a new home. So she thought and she thought and she finally devised the scheme which is given to you in this booklet published by International Sterling, HB9-38, Wallingford, Conn.

1264. Georg Jensen is certainly a name which here needs little explanation. Any one who knows Jensen silver and Jensen craftsmanship can guess at the variety and quality of this booklet. Silver, crystal, porcelain, linen, jewelry—write Georg Jensen, 667 Fifth Ave., New York City.

1265. Informative Folder. A current booklet illustrates many new designs in bowls, vases, ashtrays and cigarette boxes. This rock-crystal-like glass, conceived in France and produced in America, is hand molded, hand finished, and each piece is individually signed. Verlys of America, Inc., 342 Madison Ave., New York City.

1266. Color Counts, Franciscan Ware. Autumn is just around the corner and with it come bright colors and new entertaining plans, so why not decide now on the pottery that best fits your particular type home. The range of colors in Franciscan Ware is wide. Gladding, McBean & Co., HB9-38, Los Angeles.

1267. Royal Doulton is a name not to be taken lightly when you are talking of china and tableware, and china figurines. This fascinating new illustrated booklet telling the history of Royal Doulton china under eight kings is available from William S. Pitcairn Corp., HB-9, 104 Fifth Ave., New York City.

FENCES

1268. Surrounded by these iron and chain link fences, the modest cottage and the most pretentious estate enjoy privacy and beauty. There are literally hundreds of designs or combinations from which to choose the fence best adapted to your requirements. For literature, write Stewart Iron Works Co., Inc., HB-9, Stewart Block, Cincinnati, Ohio.

PLEASE TELL ME

CONTINUED FROM PAGE 66

short time. Why not have your plumbing supply dealer prepare an estimate of what valve replacement would cost, and then see how it compares with your present water charges?

Another point that should be checked is the mineral content of your water. Sometimes deposits form in the by-pass which controls the flush valve's operating cycle. This narrows down the opening, so that it takes longer for a given amount of water to flow through, delaying the closing of the main opening through which the flushing water passes. It may well be that this is the trouble in your case. In that event a good cleaning of your present valves will solve the problem, at least for the time being, until the deposits form again. Many of the new valves, though, are self-cleaning; a new installation will settle the question once and for all.

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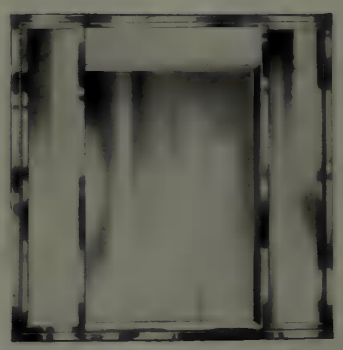
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Almost invariably, when houses of considerable age are examined before remodeling, the wood sills and floor timbers will be found to have rotted at some crucial points. Here are pieces of the old sills, after replacement

GREEK SURVIVAL

CONTINUED FROM PAGE 40

restore the building to its original state but, in the spirit of its creator, continue its development and improvement. He has inherited a living experiment in housing. He not only must preserve and restore it, but continue to perfect it.

Next in importance to the owner in such a triumvirate is the contractor. First and foremost he must not be a high pressure man. He must be conscientious, thorough and honest because he may come upon unexpected weak points when neither the owner nor the architect is around and might be tempted to ignore them if not equipped with a self-starting conscience. He must be something of a philosopher, interested in figuring out what the other fellow was driving at. Too, he must be as keenly interested as either of the other two in preserving not only the flesh but also the spirit of the building.

And then comes the architect, apparently with nothing to do . . .

When I look back, there is very little in this building which I, as an architect, can show as something I actually did. The floor plan was made by first explaining to the owner that a door or window in place was worth $20, whereas it would cost considerably more to move a door or window from one location to another; nothing in the old building was of real value unless it was used as we found it. With that idea and a blueprint of the house as it had been built originally, the owner practically drew his own floor plan which I put into working drawings. That left me with nothing to design but the small bay window in the back.

I next had to find the right contractor. At first, like all contractors, he would not give a fixed contract price because he feared the "unknowns" that might be lurking behind the old plaster. Knowing that this plaster would have to be removed and replaced anyway, not only because it was cracked and crumbling, but to insulate the outside walls, I suggested to the owner that he have it removed and then the contractor and I could see the works. That



Here is illustrated the basic treatment adopted for all exterior walls: corner beads and metal lath to true up corner posts; mineral wool between moisture-proof sheets; insulating plaster lath nailed and clipped

done, I was able to write a more intelligent specification and the the contractor to give a reasonable, firm, contract price.

I was comparatively free then until it came to repairing the front entrance. Here, things had gone awry for the first owner. He evidently had ordered by mail a stock entrance with side lights and had almost finished the house before it arrived, only to find that it would not fit. The partition between the dining room and the living room completely covered one of the side lights. Discouraged, he put it in anyway and plastered over the other side light. Well, I couldn't do anything about that, but I was able to help on the moldings on the entrance roof.

While this may seem but a small contribution, yet I believe an architect may often be even more useful to an owner and a contractor in alteration work than in new work. If he does nothing else, he acts as a balance wheel. He neither pays out nor takes in on his recommendations and directions. He neither profits nor loses if a beam thought to be sound proves to be rotted or if a costly insulating material is the only suitable one. He is able consequently to give sounder advice and to make more sane decisions when things go wrong than a contractor who sees his costs mounting daily or an owner who sees his bank account wilting.

You see, an alteration job, unlike new work, is not entirely predestined. Firm contracts may be written and signed at the start but inevitably both owner and contractor are to have periodic surprises. A new job operates on schedule but an alteration goes like an old-fashioned automobile —lots of noise and frequent detours. It is at these times that the architect becomes most useful because it is his duty to see that the unforeseen situation is met effectively and efficiently with a minimum of cost to either owner or contractor and justice to both.

In this case, there was a fair profit for the contractor and an extra cost to the owner of only five percent above the original budget. Five percent short of the bull's eye, but not half bad, considering unexpected eccentricities.

With the job completed, there is a thrill for all concerned. Not the same thrill that one gets from building a new house of one's own design, perhaps, but the glow of satisfaction one gets from admiring a freshly weeded garden, no matter how severe the heat.

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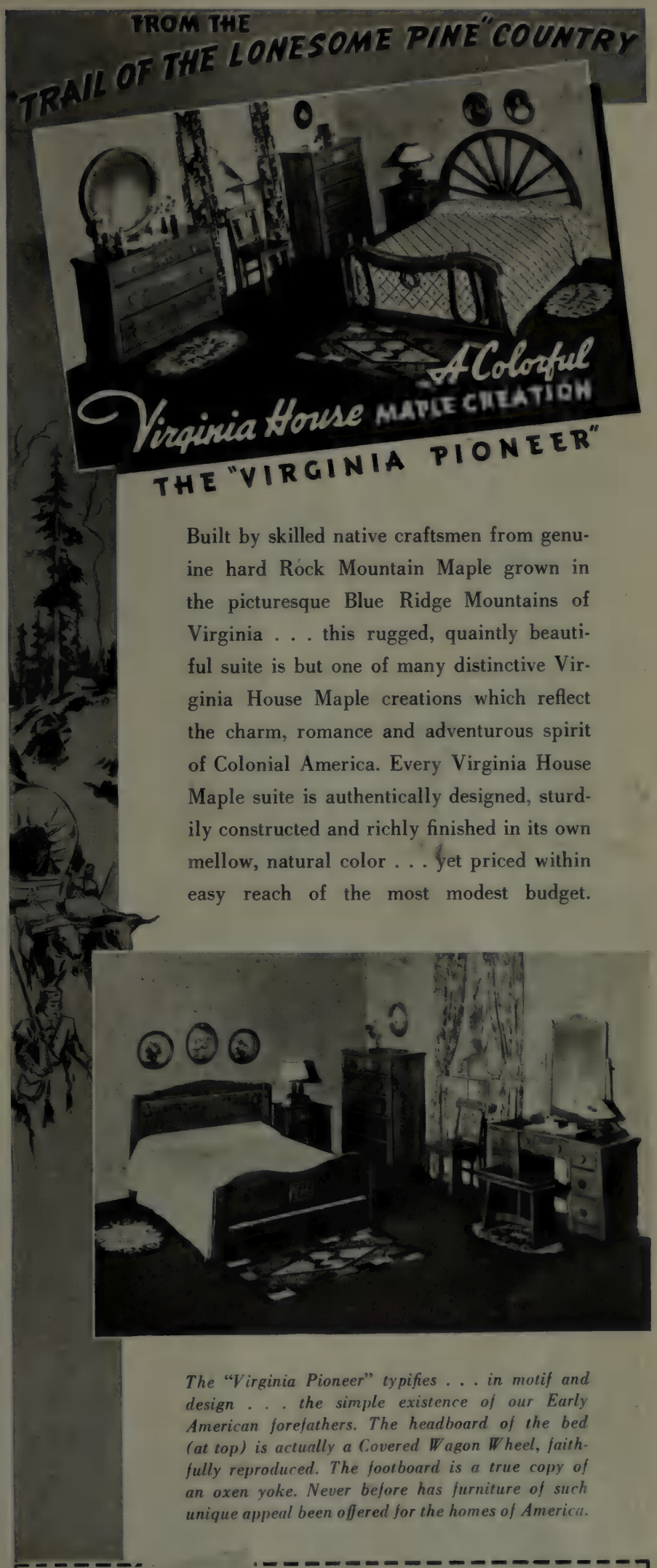
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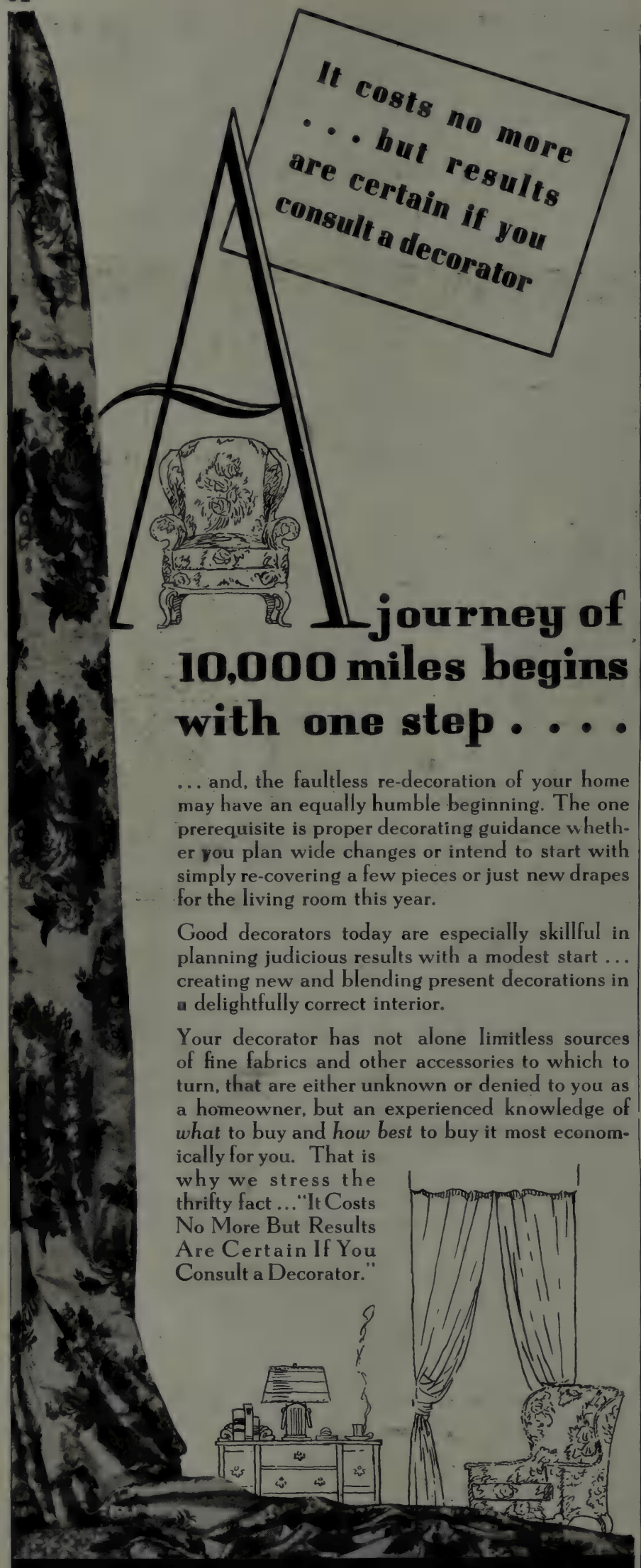
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TULIPS AND NARCISSUS

CONTINUED FROM PAGE 58

avoidance of the larger types of stem and flower take care of proportion, and post-bloom unsightliness is greatly lessened by wisdom of choices, schemes of planting, and more or less adherence to the theory of the survival of the fittest. Even at the height of the display, the bulbs must not be allowed to dominate the effect as a whole, spectacular masses are not to be thought of for a moment, and while most careful placements are necessary for success, any visibly studied arrangement is rarely happy in result. One year I had the idea of planting the city garden with its green background entirely to white Tulips. It was a dismal failure, due to the fact that the eye took in the whole picture at one glance and, finding no diversion of highlights or accents, pronounced all flat and dull.

What to choose. Considering first the Narcissus, it is always safe for the small garden to begin with the miniature types which take little room, and are consistently permanent. Some are temperamental, but I have found the very loveliest enduring in beauty season after season. Last spring the following collection gave great pleasure, and was unusual enough to produce a comforting pride of possession. The smallest of all the trumpet daffodils and the first to flower is *N. minimus*, only three inches in height, with a tiny golden yellow bloom not over an inch long. This is soon followed by *N. minor*, twice as high, the flower about the same size, with twisted, graceful petals. Queen of Spain is canary yellow, trumpet of small size on a nine-inch stem, and the others I recommend are all pure white: Moschatus of Haworth, with upright cup and drooping petals; Agnes Harvey, one to three flowers on the stem; Angel's Tears and Thalia.

The names may have had something to do with the original choices, but performance has kept them in the garden where they are put among quick-growing greens, Violets, Myrtle, Pachysandra, ferns, Ivies, which provide attractive backgrounds, and keep the earth from spattering on the delicate flowers in spring rains. I had six of each kind in the beginning, at a cost of $7, but Thalia and Agnes Harvey have already increased.

In the better-known sections of Narcissus, it is the part of wisdom, making for tidiness in the small garden, to buy those which are the first to bloom, hence the first to go. Generally speaking, these are of the trumpet class—the division where the cup is as long or longer than the surrounding petals—and here also are included a number of the most desirable novelties. Of course, these late introductions which have been tried and found most worth while are still fairly expensive, but here the small garden triumphs over the larger one, for three bulbs may be effectively placed in a well-selected nook, while a far greater number would be required even to be noticed in less restricted grounds. A satisfactory collection would comprise the following:

Yellow trumpets: King Alfred, Aerolite, Emperor, Alasnam, Tresserve.

White trumpets: W. P. Milner, La Vestale, *Lovenest, Mme. de Graaf, *Mrs. R. O. Backhouse.

A few of the other groups will prolong the season, yet not unduly.

Incomparabilis (cup one third or nearly the length of petals): Lucinius, Sir Watkin.

Barri (cup less than one third the length of petals): Mrs. Barclay, Bath's Flame.

Leedsi (petals white, cup white or pale citron): Hera, Silver Star.

The varieties marked * are two of the very few members of the "pink Daffodil" class, with ivory-white petals or perianth, and cup apricot pink. They are worth the price asked for them. While ten is the usual unit of numbers, I have planted groups of five, representative of the different varieties, where space and budget do not allow greater numbers. But 140 bulbs as above, costing approximately $24, would bring great beauty to the spot. Add $8 more for three each of the "Pinks" and the collection would be complete.

Tulips are to be considered carefully, for here are the worst offenders. No one class should predominate over any other, for difference in stem length, size and shape of bloom and color characteristics will obviate any appearance of monotony—see the costly lesson of the white Tulips! As the foliage is large and heavy and cannot be removed until it is thoroughly dry, the owner of the small garden who wishes to preserve the other plants from being overwhelmed by dying Tulip foliage

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ill keep these bulb choices among hose marked in the lists "early," A" or "1." In this way all traces f them will be gone by mid-June r before. The following are picked rom these early flowering kinds, nd while it is by no means a comrehensive list, a wide range of ype and color is afforded.

White: Gemma, parrot; Schoonard, double early; White Hawk, single early; Lady Boreel, single early; Silverwing, Darwin.

Orange, yellow bronze: Brocade, Bronze Queen, Creation, Rayon d'Or, Sundance, all breeders; Mr. Van der Hoef and Golden King, double early; King of the Yellows and Mon Trésor, single early; Moonlight, cottage.

Vermilion, red, crimson, carmine: Bartigon, Pride of Haarlem, Sundew, all Darwin; Brilliant Star, Cramoisi Brilliant, Kaiserkroon, Vermilion Brilliant, Duc von Thol, all single early; Advance, cottage.

Mauve, lavender: Reverend H. Ewbank, Centenaire, Valentin, all Darwin; Cardinal Manning, breeder.

Pink, old rose, salmon: Fantasy, parrot; Fortuna, Proserpine, Diadem, Le Matelas, all single early; Lenotre, Darwin; Capriccio, parrot; Marvel, cottage.

The prices range from $.75 per ten for Bronze Queen to $4 per ten for Capriccio.

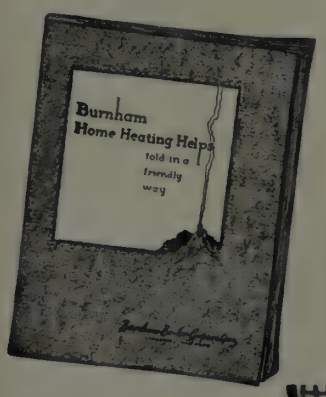
Fault may be found from the supposition that using all early varieties, the season of bloom will be compressed into a comparatively short time, but each of these bulbs has a temperament quite its own, and will react differently to planting procedure. Sun and shade regulate the matter to a large degree; even with meticulous care, depths of placement vary; fertilization of areas is more or less intense—all these factors work to keep the flowers coming for several weeks.

How and where to plant. A startling statement is found in one of this year's catalogues: "A very important thing is that tulip bulbs should never be planted two years consecutively in the same bed, unless the earth be dug out of said bed to the depth of at least 12" or 14" and replaced by new. If planted two years running in the same earth, Tulips are almost certain to prove a failure."

This is a drastic pronouncement, which each gardener would have to prove or disprove. Impossible, also, where the bulbs are planted among other things in an established border. But a fact

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often overlooked is that Tulips and Narcissus need food and good soil as much as any other growing thing, and especially so after the first year, when the bulb has spent much of its vigor in producing the crop of bloom.

Both Narcissus and Tulips like a light, crumbly garden soil and good drainage, besides food. Depths vary. For Narcissus, see the Scrapbook in this issue, the directions in which hold good for all classes except the small types first spoken of, whose bulbs should be covered 6″ to 8″ deep for best success, as many failures are due to too shallow planting. A general Tulip rule is 3″ to 4″ deep for the early single and double, and the Darwins and Breeders go 5″ to 6″. Where individual bulbs are to be slipped in among other growths here and there, as they should be in the small garden, I recommend the following method of planting, settled upon after many experiments, and involving the least amount of labor.

One pail holds sand and another food. What this is depends on personal predilection. It may be a complete commercial product, a special ration from the bulb house, or equal quantities of bone meal and sifted wood ashes. One of the small paper bags the bulbs have come in is used to hold the soil from each hole as it is dug, thus fulfilling two purposes: it keeps the earth from scattering, and when the bag is full the hole is the right size for the average Tulip bulb. It is better to plant a little too deeply than too shallow; also when the soil is light the bulb needs to go down into the earth more snugly as to depth than when the soil is heavy. Ever impatient of extra tools that have to be taken from one place to another, I use the length of my finger and hand to approximate depths—from the tip of the middle finger to the second knuckle is about two inches; to the base of the finger, three; to the knuckles of the hand, four, and to the wrist seven. An individual matter to be figured out, but it provides a measure that I always have with me, and one which cannot be forgotten!

The food ration is taken according to direction (for the meal and ashes a quarter of a small trowelful) and mixed with the earth at the bottom of the hole. A bed of sand is put in next, the bulb firmly imbedded in that, more sand sprinkled on top, the soil in the bag poured back into the hole, pressed down or better still stamped with the foot. This method of planting makes it impossible "hang" a bulb or leave it su pended in the hole, which is a to happen when the placing done by merely making the ho with dibble or stick and shovir in the bulb.

As has been said, much of th success with bulbs in the sma garden depends upon creating a tractive units by combining ther with what affords either back ground or complementing forn and color of growth and bloom Such associations are endless, an afford keen delight to the gardene who plans her own surprises There is space here to give onl a few special combinations.

White Iberis; blue, gold an white *Iris pumila;* Narcissus Si Watkin and Narcissus White Lady (Silver King would do as well.)

For a vivid patch surrounde with much green: *Alyssum citro nem* and yellow Flax, *linum flavum;* Narcissus Emperor.

Forget-me-nots and pink an white English Daisies, *Bellis pe rennis; Anchusa myosotidiflora* Narcissus Mme. de Graaf.

Buff, mahogany and purpl among uncurling fern fronds Tulips Brocade, Creation, Cen tenaire, Valentin, Sundance, wit Aubretia and lavender *Phlox sub ulata laphami* hanging down ove a stone wall.

A purple, pink and white group ing: the shrub *Viburnum carlesii* Tulips Cardinal Manning and L Matelas; *Arabis flora plena* double white.

A Persian Lilac and Spiraea fo shrubs with Tulips Lenotre, Dia dem, Gemma, and the bare space of soil in between covered wit brown Pansies.

Orange and yellow and lavende with the greens of Leucothoë Pachysandra, Yews. Tulips Bronz Queen, Moonlight, Reverend H Ewbank; *Phlox divaricata;* Nar cissus Lucinius. To be kept fa away from any pink.

As for the ruthless procedure hinted at in order to keep wastin Tulips within bounds—whenever lone broad leaf appears in the spring shouting the fact that there will be no flowers from that bulb it is pulled up and got out of the way. The same for any spindly stems and anemic foliage. The small garden can tolerate only per fection, especially in the bulb line and what cannot give a good ac count of itself goes into the dis card. There is no waiting for an other season. Much time and beauty is lost through hoping that the weak will become strong. Pull it up and plant anew.

1938 ROSE REVIEW

CONTINUED FROM PAGE 42

broad sheets of one tone seem monotonous and either weak or garish, depending upon the color chosen. The newer climbers have none of that. They are light and they are aristocratic, with the jewelly brilliance of a fine summer day. One thing I like about them is that they seem preëminently to belong to summer.

With many, the blossoms open "flat," so that the pistils and stamens add a rich core about which the petals ruffle softly. Few of these Roses, it should be admitted, possess the everblooming habit which has already arrived in most of the new hybrid teas. Their main display is for June, with intermittent blooms during the summer and then another strong burst in September. But with the strides the hybridizers are making, I expect within a few years to see climbers that will flower heavily from May till frost. As for hardiness, that is already achieved. In more temperate zones, no protection at all is needed. Where the temperature drops to zero, it is insurance to take the plants down in late autumn, lay them on the ground and cover with soil or straw.

Although my expert is frankly worried that more people do not know the new climbers, I have an idea that within the next few years he will see this changed. The recent enthusiasm of cities and institutions for laying out magnificent Rose gardens is already spreading the news. To be sure, the hybrid teas receive the principal place in such plantings, but the climbers are there, too, as background and accent. Thousands of gardeners see these displays each year. More and more of them are bound to realize what superb garden specimens these large-flowered climbers are.

There are no finer evidences of the height which Rose culture has achieved than these splendid gardens. Much of the credit for them belongs to the nurserymen whose advice and cooperation have made completeness possible. It is something of a task not only to select a thousand "best" varieties of Roses but to plant them so their colors will show off to best advantage, with the final effect one of harmony instead of discord. And

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some of these public gardens contain even more than ■ thousand different Roses. Outstanding gardens in the East, to give but ■ partial list of the fine ones, are located at Hartford, Conn., at Rutherford and Riverton, N. J., at the New York Botanical Garden in New York City, at Newark, N. Y., at West Grove, Hershey and Harrisburg, Pa., and at Boston, Mass.

Standing in the midst of so many different plants you realize that this is the one best way to choose Roses for your own garden. Here you have ■ chance to study their characteristics next to others of similar color and form.

After a while, you begin to recognize the various strains—the French Mallerins, the Irish McGredys, the German Kordes—for the hand of the hybridizer leaves its mark in line and color on ■ flower as surely as a fine painter shows his genius, so that you recognize his work before you see the signature. One of the newest ideas in Rose planting is to make a collection of the "works" of some great hybridizer, keeping up-to-date as his introductions appear.

Exhibition gardens are making amateurs more critical by giving them an appreciation of what the hybridizers have attained. But more than this, they are showing how really beautiful a Rose garden can be if it is properly planted. Many people, for example, are afraid to place Roses too close together, with the result that their plots look straggly even when the plants are healthy. Fourteen to eighteen inches apart is the rule, and far from hurting them this close planting is to their benefit. The foliage shades the ground beneath and helps keep it from drying out. In extensive plantings, too, you see the value of the group of small beds, narrow and ten to twelve feet long. For one thing, the small units make it possible to segregate a few varieties in each bed where their individual characteristics can be appreciated. In larger mass plantings they would be lost.

Finally, these great displays are ■ convincing demonstration that with the everblooming character of the newer varieties, ■ Rose garden is actively beautiful all summer long. I think this, more than anything else, will increase the enthusiasm for Roses in the next few years. Not that there has been lack of it, but many gardeners will hesitate, and with reason, to dedicate important space to a flower whose period of bloom is strictly limited. There is nothing particularly attractive about hybrid tea plant out of bloom, but there is no longe any reason for hesitating ove planting a Rose garden.

If you can do so, by all mean study them and make your note in one of the great gardens. If yo can't, you may depend on th nurserymen's catalogues for a d scriptive guide. My own advice to select varieties introduced with in the past half dozen years (yo will nearly always find the year introduction together with the h bridizer's name in the description Other writers disagree and cou sel making a start with Rose which have proved themselves b long trial in many gardens. I fe that if all of us follow such course we shall be missing a grea deal of the beauty which Rose have to offer. Besides, I know som thing of the ordeal which a ne Rose has already gone through b fore it is introduced. If it passe the nurserymen's tests you can b fairly sure it will pass yours.

This is not to say that the olde Roses should be neglected. Ther are hundreds which are the equa of any new ones. But you'll fin those as time runs along and com to appreciate them. Start your co lection with something new.

And start it, too, from the cat logue of a reputable nurseryma whom you can trust to send yo strong, healthy plants. Look fo two points when you receive them sturdy canes above the bud u union, and vigorous roots. Yo should have no trouble then i realizing the promise of the cata logue description.

And finally here is the plantin ritual for fall: Prepare the so as you would for any other plan Roses need no special treatmen beyond that. Dig the hole larg enough to accommodate the spread out roots without crowding an make sure they rest firmly on th soil. The hole should be dee enough so that the "bud" at th top of the roots is just covere over. Fill the hole three-quarter full of soil and then press it dow as hard as you can with your foo Don't be afraid of injuring th plant. You can't—in that way. Nov pour a pail of water into the hol When it has been absorbed, fill i the rest of the soil and firm i around the plant. You may prun now, if you wish, or leave this op eration till next spring when th canes should be cut to within si inches of the ground. When freez ing weather sets in, mound u earth to a height of six inche around the canes. And now you Rose garden is ready for winte

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EDGES AND HEDGES

BY NORA SCHENCK

HEDGES are the frame of the garden picture, setting it from the surrounding green tness of the lawn. Within this me low edgings around the wer beds give clarity to the de- n, providing definite lines that ght often be lost in the more even growth of the plants with ich the beds are filled.

This is the real reason for using ges and hedges in gardens, hough there are other reasons, , one of which is that in win- , when most of our garden ants are cut down and the beauty color is gone, these outlines and undaries, particularly if they e evergreen, will still give form l interest. It is very important, en, to select the right plants for ese permanent effects.

The most used among the hedge ants are the Privet and the Bar- rry, and these have many good ints—they are reliable and sily grown, and can stand hard nditions; they give excellent ef- cts, having small leaves set sely on the stems, and they are asonable in price. But there are times when we long for a change, and there are other times when the effect we have in mind is quite different from that given by these familiar favorites. Perhaps the far end of the garden needs a depth and richness of color that is not fulfilled by Privet. Why not try the Laurel-leaved Willow? The leaves are dark green, shining and glossy, and by trimming the plant it becomes compact and close, making a very beautiful tall hedge.

As the boundary for a smaller and more intimate garden one sometimes wants a softer line and color, and here one might well use a hedge of Honey Locust, which can easily be kept to a height of five or six feet and, because of its small, fine leaves, is soft in effect, while its thorns make it impenetrable.

The general rule of growth in shrubs is that the bud at the end of the stem makes the strongest growth. Cut off the terminal bud and the impulse of growth is thrown back to the side shoots. Any plant that grows strongly from many side buds will make a good hedge



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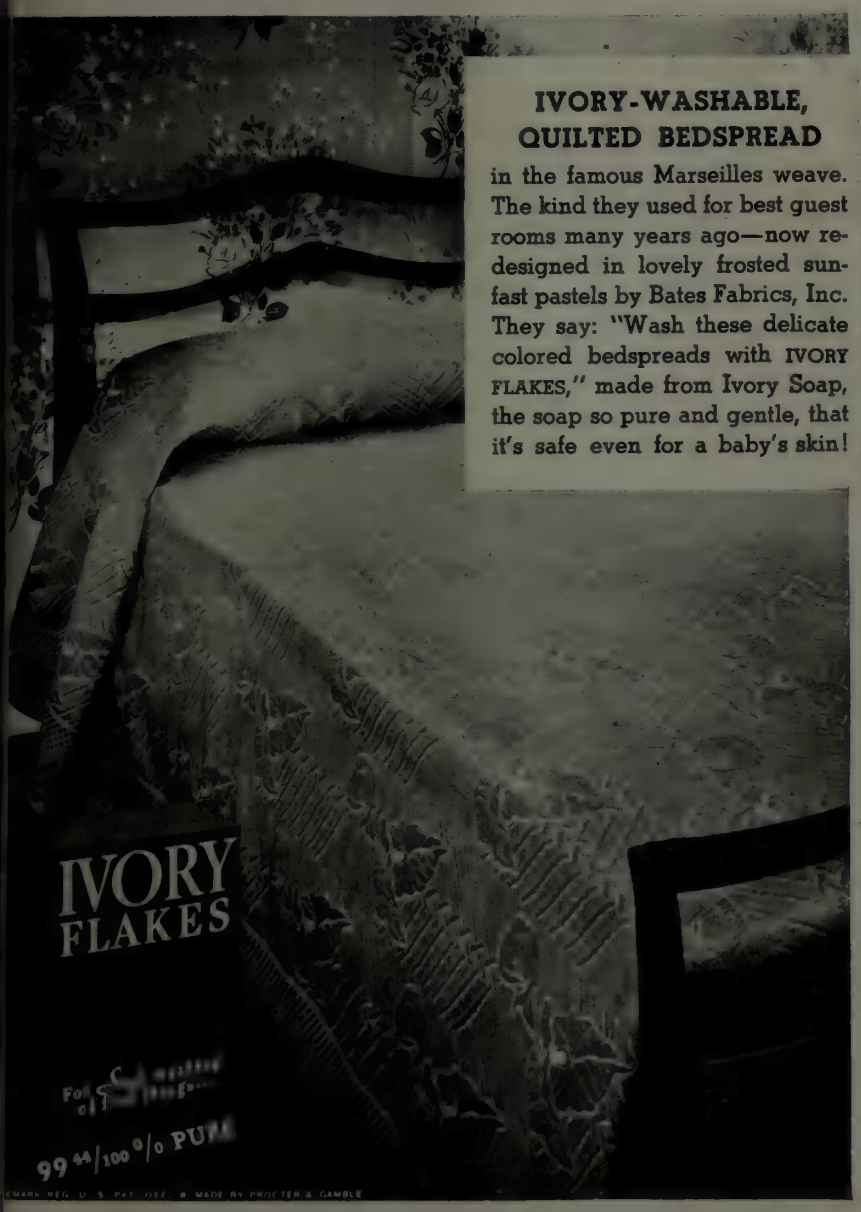
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plant. It is a better hedge plant if the side shoots are close together on the stem, as this means a close and solid growth, a wall of foliage.

A Lilac cuts off its own terminal bud by the two flower buds below it, which grow so vigorously that the end bud is crowded out. Therefore Lilacs make compact growth naturally, and although the leaf is large and is spaced rather far apart on the stem, they make excellent screen hedges. They are not very formal, but in the right place there is nothing lovelier than a tall hedge of purple or white Lilac. Persian Lilacs, being of smaller and finer growth, are particularly good.

Another plant that makes a very good tall hedge, although not often seen, is *Acer ginnala*, the Amur Maple. The leaves are small and dainty, three-lobed, with the middle lobe long and pointed, and they turn a glorious red in the fall. Although its natural growth makes it a small tree, it can easily be kept within hedge dimensions.

Hawthorn is very beautiful for hedges and will be long remembered by those who have been fortunate enough to see the bloom across the English countryside in May. With us it is not as reliably hardy and is very apt to be attacked by scale, which is more of a menace in the crowded growth of a hedge than when the tree is grown singly. Our own *Crataegus crus-galli* (Cockspur Thorn) is an excellent substitute, and while the flowers are not so abundant, they give a lovely effect in May and June, and the red fruit is also beautiful. It makes a thick close hedge, and because of its thorns it is a formidable barrier. Hawthorns should be planted in spring rather than in the fall.

Beech for a high and thick hedge is well-known. A good plant for a rather similar effect is the Hornbeam (*Carpinus caroliniana*) which makes a dense growth and has bluish green foliage that turns orange yellow in the autumn. It will grow in dry places.

For hedges of medium height, in addition to the Honey Locust mentioned above, there is the related Rose Acacia (*Robinia hispida*), whose clusters of deep rose, pea-shaped flowers have made it an old favorite. For a very informal and rather rough effect it may be grown as an unclipped hedge, being trimmed only enough to keep it within bounds. As it throws up suckers it must have plenty of room, and other plants must be kept at a distance.

Buckthorn or *Rhamnus cathartica*, with its handsome dark gr foliage and close growth, much used for hedges bef Privet became so popular. It hardy and prefers a dry soil. popularity as a hedge plant mi well be revived, and it is especia good in old-fashioned gardens, its precise rounded leaves give rather quaint effect.

Japanese Quince (*Chaenom japonica*, but better known by former name of Cydonia) make lovely slow-growing hedge. Its p ularity as a hedge has be diminished by its tendency acquire scale, but its shini foliage and its bright flowers ma it worth the extra care required

Stephanandra flexuosa (n called *Stephanandra incisa*), wh is hardy as far north as Mas chusetts, forms a very close, th hedge, so close that it is ne troubled by weeds creeping un its branches. The leaves are sm finely cut and very beautiful, a in the fall turn reddish purple a remain long on the branches. T twigs, very slender and closely terlaced, are russet red, giv good winter color. It can be k for years to a height of three fe

Firethorn (*Pyracantha coccin* sometimes listed as Pyracant and sometimes as *Crataegus py cantha*) is a beautiful plant in le in flower and particularly in fr which is bright orange scarlet a gives the shrub its common na It is hardy as far north as Mas chusetts and is almost evergre It stands training and pruning, a is a very unusual low hedge.

Another almost evergreen shr whose small shining leaves a close growth make it a good hed plant is *Abelia chinensis*. This not so hardy as some of the othe and could not be used safely a hedge north of Philadelphia. daintiness is quite unusual, for leaves are small and shining, a when grown as a loose inform hedge, its small pink flowers pear during the whole summer

Very satisfactory shrubs hedges are the Spiræas. *Spir vanhouttei* grown to a five f height, *Spiræa thunbergi* for lo and daintier effects, *Spiræa argu* which is similar with tiny lea and could be kept to a two f height, and *Spiræa japonica calosa*, which is summer-bloomi with soft pink flowers and can used for edges to beds in a heig of one foot to eighteen inches, all very good.

Deutzia, especially the pi flowered variety, is a good shr for the more informal hedge wh is left unclipped and allowed



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grow naturally. *Cornus paniculata* is excellent, trimmed or untrimmed, through a long season. *Eleagnus argentea*, with its silvery foliage, could be used where a gray-green effect is wanted, and has the added attraction of fragrant flowers and silvered fruits in autumn.

For an evergreen hedge, not often seen and yet reliable and hardy in the north, *Evonymus radicans carrieri* gives a very rich effect. Its growth is naturally low and spreading, and in cold climates it does best trained to not more than three feet.

Another evergreen hedge that is also hardy is *Ilex crenata*, small-leaved and of a good dark green color. This can also be grown to a height of three or three and a half feet.

One of the first requirements for a successful hedge is thorough preparation of the soil, for the roots of a hedge can reach out for food and water in only two directions, instead of on all sides as can the roots of shrubs planted with spaces between them. The ground should be deeply dug for a space two or three feet wide, and plenty of fertilizer should be supplied before planting and at intervals later. When planted the tops should be cut back severely in order to make thick growth at the base.

With these needs supplied, trimming and training attended to each year, and a spirit of adventure in the gardener, many new hedge plants may be discovered to add interest and variety to our gardens.

The low edges outlining the garden beds are really miniature hedges, and they are as valuable in the garden picture as the taller ones, for they strengthen the design. Here again we have a choice of evergreen for permanent effect, color and foliage for variety, and flowers for gaiety.

Among the evergreens are the low-growing Box, and a dwarf form of Yew, *Taxus canadensis stricta*, which is slow-growing and very hardy. English Ivy can be kept by severe pruning to a compact edge, but it will be broader than the first two mentioned. The same is true of *Evonymus radicans*, which makes a very good edge if kept to a height of six inches and a width of fifteen inches.

There is a dwarf form of hardy Candytuft (*Iberis*) called Little Gem, which makes a neat and very pretty evergreen edge for garden beds, and in June is covered with white flowers. The foliage is always a good dark green.

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are some of the silvery gray plants. Lavender Cotton (*Santolina chamæcyparissus*) has small fine leaves and can be kept to an edge of four or five inches in height and in width. The old-fashioned Woolly Woundwort (*Stachys lanata*) has larger leaves, and more silvery. Its flowers come in small purple spikes, but the plants should not be allowed to bloom if a hedge is wanted. The color effect is almost white, and is charming against the dark greens of other plants, or in a blue garden.

No list of edging plants would be complete without mention of that most satisfactory annual—sweet Alyssum. It is easy to grow from seed, blooms from early in the season until frost, sometimes until late November, is very fragrant, and is rightly a favorite in both formal and informal gardens.

HARDY ASTERS

CONTINUED FROM PAGE 60

Station in Massachusetts has done outstandingly valuable work in testing and properly classifying individual varieties.

Assured that these Asters are indeed hardy, let us sort types according to heights and seasons of bloom. The Alpine and *subcæruleus* groups grow about a foot from a flat cluster of leaves and have large Daisy-like flowers. These, with the recently developed dwarf hybrids which flower in September, are best in rock gardens, as fillers in the front of borders, or as edgings. The mid-height varieties of other hybrids and the *amellus* group, such as King George and General Pershing, bloom in August, often continuing into September, are good in perennial borders or as color masses against small evergreens and shrubs. With September well advanced, the taller types begin to flower. In a general way you can think of these Asters as stepping up as the season progresses.

The stately autumn Aster is catalogued as Aster *novi-belgi* (N.B.) and Aster *novæ-angliae* (N.A.), botanical names for New York and New England Asters, whose wild ancestors have been rioting over our fields all autumn. The N.B. type grows from two and a half to four feet tall, is slender-stemmed, bears sweeping flower panicles; the N.A. type is stout-stemmed with broad branches, and often attains a still greater height. Their use in garden and shrub borders or naturalistic plantings is almost unlimited.



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There are numerous outstan varieties among the low-gro kinds. In May, the Alpines l to bloom. Their squat growt represented by the *Aster alp* sometimes listed as Blue Mou Daisy, and another blue, N. Perry, with conspicuous ye disk. There is a pure white also. Two lesser known na which will fascinate the rock den specialist are *apricus Pike* from Pike's Peak, and *A. c* with a soft rose tone. The n Star of Wartburg of the *cæruleus* group, with its blue flowers with yellow ce springing sturdily from a soli stem, blooms late in May keeps well when cut. Apollo, light blue flowers, belongs to same group. By mid-summer t is a scarcity of flowers in gardens and then the varietie the *amellus* group, two fee height, are very welcome. Rud Goethe, King George and Ge Pershing are all fine varietie lavender blues and lavender p In this group *Aster frikarti*, erally listed in the variety Wo of Staefa, makes a somewhat t show of violet blue. After it is established, it blooms persist and prolifically, continuing weeks. Use it in either the garden or the border to blend both mid and late season pe nials and bright-colored ann

The new race of Septem flowering dwarf hybrids offers same dual service. In peren beds, they make a misty lin color as a border or, in ma heap broad mounds of bloo cover areas left vacant by flo ing bulbs or annuals which spent. They divide satisfact after the first year. Although t white to lavender pink and ender blue make them ha nious when planted together, t is, I find, enough difference heights to be considered whe mass effect is desired. All low branches of many flowers some the foliage is finely cut, in others the flower petals sp with flowery grace. Nancy, Henry Maddocks, Countess Dudley, Diana, Lilac Time, vanda, Snowsprite and Niobe all excellent. Bluebird, with a proach to a true blue, is the ne offering in these dwarfs. Little Blue and Little Pink Lady, re introductions in low Septem flowering Asters, grow to a slig taller size of a foot and a Olga Keith, offered for the time this year, is a bright pink is classed as a "semi-dwarf." last of these little varieties



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Aster Star of Wartburg

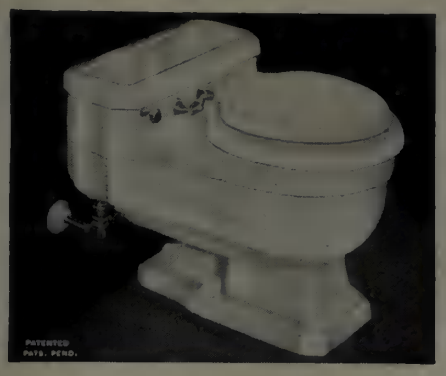
oom is the old favorite, Mauve ishion, which continues to flower en after a touch of frost.

Quite distinct from all these are e Asters which blossom in sum- er and are mid-height. One of em is the Japanese or Japanese uble, a white Aster which flings t wiry branches terminated by all, ball-like flowers. It is a luable filler in bouquets as it be- ns to flower just when there is a arth of fine white material. Of clear yellow which tapers off to bisque with age are the tiny r-formed flowers of the beauti- l *Aster hybridus luteus*, some- nes listed only as *luteus*. It rives in full sun and when gen- ously divided. Alderman Vokes gins to flower a little later, and the same convenient interme- ate height. Its branches are owded with beautiful rose-sal- on flowers.

In selecting the taller, late- owering varieties, look for the any outstanding ones among in- oductions of the last few years. esirable red tones, which were st offered in Mrs. F. W. Raynor, ere improved in Red Rover. This, its buds at least, is a true red. harles Wilson, the latest intro- uction, offers a still better red. he new Mulberry is an unusual d-purple of dusky depths, with eat narrow foliage. Col. R. F. urham is a new purple and methyst another novelty of al- ost double form with amethys- ne blossoms. For a spread of ne, rich rose, nothing surpasses arr's Pink, which has masses of te September flowers. A new ink just being introduced is Har- ngton's Pink with long sprays of lossoms in well-shaped pyramidal rowth. Burbank's Charming, a istinct hybrid form, unknots its inute feathery flowers on grace- l branches in October and is xquisite in flower arrangements. kylands Queen bears large owers of a limpid blue, with reat disks, and keeps well when ut. Gay Border Charm and Mrs. avis Evans are fine new lavender blues with large individual flowers. Mt. Everest, a white of sweeping grace, surpasses old favorites like White Climax while Mt. Rainier, another remarkable new white, will soon be ready for distribution. Keep your eyes open for it. Rounding out the Aster season, and defeated only by severely cold weather, is the giant Tataricus, with its masses of light blue flowers.

If the quality of bloom of these Asters is to be sustained, the roots or stolons must be divided at least once a year. This division is like that we give to Chrysanthemums, when we discard the woody center and make new roots from the outside tender growth. With vigorous roots this may be done yearly. *Aster frikarti*, however, does not take to division, as it seems to require heavy roots before performing at its best. Of course, while the quality of the individual flowers and the strength of each spray is improved by division, the effect in the garden will not be a riotous mass unless a number of the young roots are planted in a group. The new dwarf hybrids lend themselves to division and the discarding of the woody center. The roots of each variety should be planted together, a few inches apart, so as to form a mound of color, and the tallest varieties of the group should not be allowed to crowd the smaller ones. The best time for division is in the spring in a light, rich soil. Alpines do not need a later incorporation of humus, but the tall types of autumn flowering Asters, whose ancestors thrived in moist, rich meadows, need leaf mold and well-rotted manure added as soon as the young roots are established. The Alpines need a full sun exposure and dry pockets for their roots. The dwarf hybrids seem to enjoy the partial shade offered by taller plants, but the tall autumn-flowering ones, although they will bloom in partial shade, thrive best in full sun and in borders not too crowded to allow a full circulation of air. If mildew appears from undue moisture or overcrowding, the leaves should be dusted with sulphur or sprayed with Bordeaux mixture. Faithful applications of a combination spray of pyrethrum and rotenone will rout out the lace bug from its lurking places under the leaves. The lace bug, however, is not a necessary pest, as I have never known one after four seasons of growing. Nevertheless, in extremely dry weather, I soak my plants thoroughly as a matter of precaution.

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"WHAT'LL I DO WHEN—"

BY ESTHER CAUDILL

"WHAT'LL I do when my Peonies fail to bloom?" And, "What'll I do when my Phlox leaves all turn brown?" and "What'll I do—" on and on and on. As a grower of perennial plants catering to the average suburban gardener I am asked these same questions day after day. While to some the following information may seem elementary, still I am convinced that there are many who will find here some real help for at least a few of their problems.

"Why do my Primulas wilt and often die in midsummer? I keep them well watered."

Primulas require two things: a rich soil and afternoon shade. While they also love plenty of moisture, this alone will not save them if they are exposed to the broiling sun or if the soil is very poor.

"Why don't my Peonies bloom? The leaves are healthy-looking. Can they be transplanted in the spring?"

Peonies will not bloom if planted too deep. While authorities differ as to depth, I never place the crown more than two inches below the surface of the soil. Dig them up and reset them if after the second year they fail to bloom. They can be moved perfectly well in the spring if the entire clump is dug with a generous ball of earth adhering to the roots, puddled and kept well watered. Divisions of old clumps where the roots are bared must be made in August when the plants are dormant.



"What ails my Phlox? The leaves are all brown and dying."

The rust or fungus disease which attacks Phlox is truly a problem. Bordeaux mixture, a blue powder very effective for all fungus diseases, may be mixed according to directions on the package and sprayed several times during the spring, being sure to get underneath the leaves. If this is done before the disease appears it will prevent it. But probably the best thing is to divide the clumps each spring, using only the young, strong, outside shoots and never allowing more than seven to a clump. This produces much finer heads of bloom and young plants are almost completely free from the disease.



"How deep shall I set perennial clumps in transplanting? Annuals? What do you mean by puddling?"

A perennial must always be set at exactly the soil level surrounding the growing clumps. If deeper the crown will rot; if higher the crown will bake. Annuals do not have a crown and are so constituted as to withstand dry weather; therefore the single stem of an annual plant should be set deeper than it has been growing in order to enable it to reach downward for moisture. Many annuals and also vegetable plants such as the Tomato strike roots all along the buried stem. In transplanting, dig the hole, test the plant for depth, set the plant, then fill the hole with water, and lastly fill with soil and firm it around the roots. This is called "puddling," and is one of the most important lessons for the beginner to learn.

"Should I give my garden a covering of manure for the winter?"

Decidedly no. The manure heats on warm days and the plants underneath sweat and rot. Manure has killed many more plants than it has ever saved. The leaves that blow around the crown in the fall are ample protection for the average plant.

"Why can't I raise Lupine?"

Wouldn't we all like to know. This lovely old favorite is an enigma to most of us. Some growers say a sweet soil, others say acid. Some say sun and others partial shade. The most logical theory I have found and one which I have used for several years successfully

is to take a few spadefuls of the earth in which Lupine has thrived and mix it with the soil for the new bed. There appear to be certain bacteria in this soil which, if once present, the growing plant can increase. Some growers even remove the nodules which contain these bacteria from the roots of healthy plants, dry and pulverize them and sprinkle them on the soil.

"What shall I use to fertilize Delphinium?"

Lime and wood ashes, but do not let them touch the plant. Even wood ashes burn.

"Can Sweet William be divided?"

Sweet William, yellow Alyssum, hardy Pinks and Candytuft all have a long single tap root and it is almost sure failure to attempt to divide them.



"My Delphinium foliage and buds are all stunted and curled and black. What shall I do?"

Delphinium blight is the curse of this magnificent flower. It is a fungus which is very contagious. If only a few leaves are affected remove them without touching the healthy leaves and *burn them immediately.* If the entire plant is affected *dig it up and burn it.* Then plant Delphinium in a new clean spot the next time. Bordeaux and sulphur frequently dusted or used as a spray keep the blight down somewhat. The English varieties such as Blackmore and Langdon, and Wrexham Hollyhock Flowered seem much more susceptible to the disease in this country than our own native varieties.

"Why don't my cup and saucer Canterbury Bells ever winter?"

They are biennials and die following the blooming season. Foxglove is also a biennial.

"Is Sweet William hardy?"

Sometimes, depending upon the winter. It is safest to treat it as a biennial. A good plan is to let it seed itself after flowering; then if the old plant dies the young ones are there to carry on.

"Why don't my Chrysanthemums bloom well? They were lovely hybrids at first and now they are small and insignificant. They are big, three-year clumps."

That's the answer. Chrysanthemums, as well as the tall hardy Asters, *must* be divided each spring to one or two of the strongest shoots to a clump. Your hybrids have reverted. Throw them away and start over, and remember to divide them each spring and pinch the terminal buds of the single shoots when they are five inches tall. This encourages branching and produces a stocky, bushy plant with a profusion of bloom.

"We have a hot, dry terrace where even grass won't grow. What shall I plant?"

Sedum. I think it will grow in the middle of a concrete highway.

"How can I make my Wisteria bloom?"

If it does not bloom after the third year dig it up and reset it each spring until it does. The breaking of the long roots and concentrating them somehow tends to force the plant into bloom.

"Are white flowers really necessary in a garden? I don't like them."

They most assuredly are. Like a taste for olives, if you are exposed to them for a while you will like them. White is necessary in any well-planned garden to set off and separate the other colors.

"My German Iris is all rotting."

It may be too thick and need dividing, but most likely the Iris borer has gotten into it. There are many tedious and lengthy operations advocated to eliminate this destructive pest and none of them will destroy it completely. The grub feeds on the fleshy roots of the Iris during the summer, emerges as a moth in the fall and lays its eggs on the foliage. The easiest and best method I have found is this: Some dry day in January or February, before growth starts, sprinkle the dead foliage lightly with oil (I use a regular garden sprinkler), then strike a match to it. This produces a quick, hot fire which in no way harms the plant but destroys most of the eggs of the borer.



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FRUITS OF THE VINE

CONTINUED FROM PAGE 56

it boil ten minutes. Then drip, measure, add sugar and proceed as above.

High and rare among breakfast delights is grape butter. It also has that unmistakable cachet of things that money won't buy. You just have to make it. If you are truly economical, you can use the pulp that was left in your jelly bag after you made jelly or grape juice by adding a little water, boiling about five minutes and then proceeding as though you had fresh pulp. But perhaps you still have more grapes than you know what to do with!

GRAPE BUTTER

Once more, separate pulp from skins, get rid of the seeds by cooking and sieving, and boil skins and pulp till they are thick enough to round on a spoon. Then put the whole business through a sieve. Measure the result, add an equal measure of sugar, and spices if you like them. You would want about a teaspoon of cinnamon, cloves and/or allspice for a quart of pulp. Now boil quite fast, which means constant stirring, because this combination will burn without an instant's hesitation if left to itself. If you have a candy thermometer, take it up to 220°; if not, simply boil till it sheets from the spoon. This means that instead of running off in a narrow stream which dwindles to single drops as the spoon empties, it leaves the spoon in a wide, flat stream which sheers off clean without forming drops, leaving the spoon with a thin, smooth coating. Start testing as soon as you have had a couple of minutes of good brisk boil. When you get the desired result, pour into clean jars or glasses, seal and store.

GRAPE JAM

As a way of using up masses of fruit, this is on a par with juice and jelly. Likewise it adds another breakfast delight to your storage shelves. Start exactly like grape butter, separating pulp and skins, heating, straining seeds out of pulp. Then put both pulp and skins into the jam kettle with a pound of sugar for each pound of fruit. Let it boil slowly until thick, stirring to keep the bottom free, pour into covered jars and store.

GRAPE CONSERVE

This is really nothing more nor less than a fancy jam. Start out the same way, heating the pulp to get rid of the pits, cooking it and skins for half an hour. Then for three quarts of grapes add four pounds of sugar, half a pound of raisins, the juice and pulp of a lemon and two oranges. Cook for half to three quarters of an hour more, by which time it should be pretty thick. Then add half a pound of walnut meats, pour into clean jars and seal.

This jam may also be spiced by adding ground or whole cinnamon, cloves and allspice during the cooking. But the nicest and most unusual spiced grape specialty I know is

GRAPE CATSUP

This is an admirable relish for cold meats and a big help in "sweet and sour" sauces. For five pounds of grapes you will want half the weight of sugar, a tablespoon each of ground cinnamon, ground cloves, ditto allspice and pepper, half a tablespoon of salt and a pint of red wine vinegar. You might also add a little mace or nutmeg if you like the flavor. Stem the grapes, crush and wet them to stew over a slow fire. The old-fashioned way of starting them is in a stoneware crock set in boiling water, as this keeps them from burning while the juices are extracting. Done that way it will take about three hours. Directly over the flame calls for constant watching and less than half the time. When the whole mass is thoroughly soft, put it through a fine sieve. Add the sugar, spices and vinegar, boil till it is thick enough and bottle. The last boiling, of course, must be watched against burning, too.

But the prettiest thing on your preserve shelves will be the jars of grapes done up whole. There are two ways to do this, one of which gives you the world's handsomest meat relish and salad accessory, the other a pretty fancy trick for desserts. And by no means the least attractive feature of these recipes is their simplicity.

PICKLED GRAPES

Choose heavy, close bunches, all just a little under-ripe. Wash them carefully, picking off any imperfect fruit and taking pains not to bruise the others. Lay them in wide-mouthed quart jars, as closely as possible without damaging them, and pour over them a pickle made of a cup and a half of sugar to each cup of white wine vinegar. This must be boiled five minutes, stirring the while, and poured over the grapes hot. Be sure to fill the



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jars full. Then seal and store. Yes, they go right on looking like that, too good to be true.

BRANDIED GRAPES

This is the same sort of story. Lay the washed grapes in jars, and with them put half a pound of rock candy to each quart jar. I put it in strings and all—it's easy enough to take them out when the jar is opened. Then fill full of brandy, seal and store.

In the days when an orange was an extraordinary treat to be thought of only as the crowning touch for a Christmas stocking, our forebears developed great ingenuity in storing their own fruits to keep them safe through the winter. I suppose a certain loss was expected and taken philosophically, since the successes were such delicacies in a season of dried foods. Perhaps even today a bunch of your own grapes on the holiday table would seem worth the trouble. Here is what "The Housekeeper's Guide and Indian Doctor," New York, 1851, has to say on the subject:

"To preserve grapes, gather them on a dry day, when they are not quite dead ripe, and pick those that are not far off from the stems. Lay the bunches of grapes in a glass jar, and sprinkle around each of them a thick layer of dry bran, so that they will not touch each other. Have a thick layer of bran on the top, and cork and seal the jar very tight, so that the air may be entirely excluded. Whenever they are to be eaten, restore them to their freshness by cutting off a small piece from the end of the stalks, and immerse the stalks of each bunch in sweet wine for a few minutes. The stalks will imbibe the wine, and make the grapes fresh and juicy."

FENCES AND GARDEN HOUSES

CONTINUED FROM PAGE 61

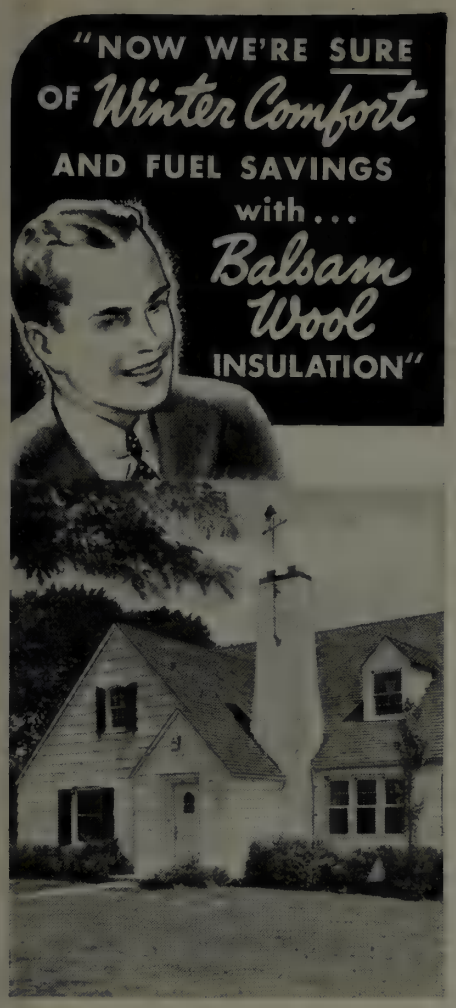
Where fields and meadows are to be protected or livestock restricted there is no more suitable fence than the old-fashioned post and rail. These require, however, an available supply of chestnut logs and the ability and patience to make the slots in the posts into which the rails fit. There is today a ready-made substitute in the hurdle fence, which comes in sections 8½′ long and is provided with sharpened posts that can be driven into the ground. The sections are then pinned or wired together.

Another sort of informal fence which is popular is the woven or wattle fence of various types. These are especially suitable where privacy as well as protection is desired. They are especially valuable to screen service areas or to enclose flower gardens, for which they afford a pleasing background.

Lattice. Sometimes it is desirable to erect fencelike wooden structures either to support vines or to give enclosure and privacy to certain areas. In designing such latticework think more of the shape and pattern of the openings between the wooden strips rather than of the wood itself. This will result in much more pleasing proportions, greater lightness and grace in the structure. The main thing with all lattice is to have it strongly built of durable material. Too often one sees some bit of lattice sagging askew, losing whatever beauty it may once have had. In fact it should be clearly understood that charm cannot be obtained merely by installing a few pieces of lattice and fence of nondescript design. To achieve anything like an artistic effect you must be much more subtle than that. In the first place, any garden structure whatever must be essential to the design, necessary in its particular place to complete the composition. It must, secondly, be designed to harmonize in general form and in detail with its surroundings, and lastly it must be thoughtfully designed in itself. Much amateur work fails when judged by these standards. Too much of it is clumsy and heavy, moldings are crude and lacking in delicacy, and those inherent qualities of good carpentry, which beget long life and usefulness, are often lacking. Often, too, lattice is scattered about too freely, and, on top of that, painted a conspicuous, glaring white. Unless the lattice is good and necessary to emphasize some part of the design, it is usually wiser to subdue it by painting or staining it an inconspicuous color.

Archways and wall lattices. Archways are frequently used to span openings in various fences. They may be either simple wood structures arising directly from the gate posts and ornamented solely with a molded keystone, or an airy lattice treatment consisting of two arched members connected with lattice strips.

Wall lattices may be developed in a great variety of forms. The simplest consists merely of two



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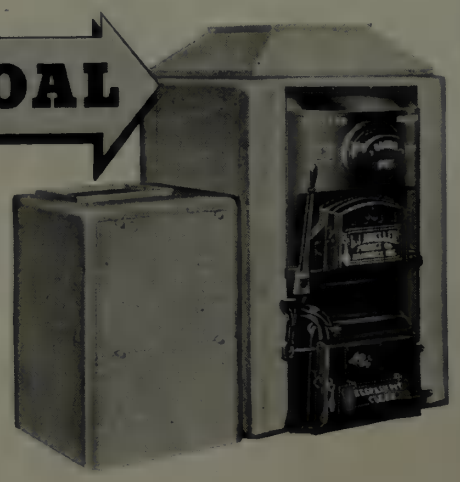
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parallel uprights with cross pieces whose ends project somewhat on either side, spaced at regular intervals. Other types take their inspiration from the designs used in cabinet work of the Colonial period and are beautifully proportioned geometrical figures. Here again durability and sturdiness should be stressed so that replacement will be rare.

Gates. Gates, of course, must exist in all barriers and they offer opportunity for a great amount of imagination in design. But mainly they must be strong and so designed that frequent swinging and banging will not cause them to sag out of shape. Aside from this almost any design may be used, harmonizing, of course, with and carrying out the lines of the fence or lattice of which it is a part.

In hanging a gate the hardware used is most important. It should be so designed that the gate swings easily and tends to return to a closed position when released, and should still allow the gate to be easily removed if necessary. It should be either brass or galvanized iron to resist the corroding action of the elements. Latches that are easy to operate and secure when fastened are essential. Ornamental wrought iron is often desirable for decorative purposes, but one must remember to keep it painted.

Materials. For the sake of prolonging the life of fences or other wooden structures there are a few precautions which should be observed. Posts should be of locust, white cedar, red cedar, or chestnut and should be tarred or creosoted below grade to preserve them from rot. If possible all parts of a fence that are to be painted should be given a priming coat of linseed oil, thin lead and oil paint, or aluminum painted before the fence is assembled. Thereafter the whole structure should be painted at frequent intervals. Galvanized nails should be used throughout, and turned finials should be of non-checking mahogany or walnut. For formal fences cypress, redwood or white pine make excellent materials for the rest of the work. Informal fences that are to be kept stained or left to weather naturally should be made of cypress, chestnut or redwood.

Arbors and pergolas. Arbors and pergolas often provide a shady spot in which to sit in those gardens that without them would be in full sun. All sorts of vines can be trained over them and the structures themselves can be interesting if good details are used for columns and rafter ends. Pergolas, of course, should not be placed as terminal or isolated features in the garden unless there is an important walk leading through them from end to end. They are really supposed to be covered passageways. Many arbors are similar in function but you can build a square or octagonal one that serves as central or terminal motive in the design and takes the place of the more elaborate and expensive garden house. Arbors, which are roofed only with beams and girders, must be adequately planted with vines so that there is an abundance of foliage to provide shade.

Garden houses. Garden houses have been a part of the gardens of all periods. During the Victorian period the garden or summer house played an important part in the landscape scheme. Tucked away somewhere at the edge of a bit of woodland, or on a slight rise of ground, embowered in vines, it stood as the apotheosis of outdoor life of the time. With the coming of cheap millwork, this age of simple romanticism passed gradually into the jigsaw age, about which the less said the better. What remains of this dark age of American architecture is sufficiently shocking without having to contemplate a world containing little else. Today one can at least pass it by.

With the turn of the century there was a decided reawakening of taste which has gone on progressively to the present time. And today, when the garden is being designed more than ever for use, the garden house is receiving greater emphasis. Not only does it serve as an accent point in design but it offers a cool and shady retreat where one may gain a bit of much needed privacy, enjoy afternoon tea, or in comfort observe the garden or the more strenuous activities of the recreation area. Built as an integral part of the garden scheme, and in whatever architectural style seems best suited to the house and the natural setting, it offers a focal point in the garden toward which the design may be built up. A climactic effect is thus obtained which at the same time reëchoes the dominant architectural note of the house.

Here as in all things, however restraint is desirable. Those designers who seek eagerly for the

quaint, the bizarre, or the exotic often come to grief. There are certain styles which adapt themselves to certain types of houses, and one will do well to note this.

The placing of the garden house should be considered from both the visual and the useful aspect. It usually seems most fitting as a terminal to some long axis, leading, let us say, from the house through the garden. Or it may be placed in a corner of a walled or hedged garden, making possible from within it a view across the garden which would otherwise be unobtainable. Less often it is an incidental feature at the edge of some bit of lawn or woodland, comparatively far from the house.

SEPTEMBER SCRAPBOOK

CONTINUED FROM PAGE 64

Trees to plant in September. Fortunately it is quite feasible to put the coniferous evergreens into the earth at this time, which gives the added pleasure of enjoying them through the winter. If they are planted thickly, an efficient windbreak is created, which will carry more delicate specimens through the winter. In one of the country's largest nurseries, the climbing Roses are planted at the base of a Hemlock hedge, a strategic situation both for looks, as they run in and out of the green background, and for protection from winter winds. The Hemlock in its proper place is one of the most useful of the evergreen class. It dislikes city smoke and will not tolerate extreme heat and dryness, but aside from those drawbacks it will thrive. It does not seem to be generally understood that Rhododendrons and the Hemlock (*Tsuga*) species are for the most part found growing together in nature; where one is native, so is the other, and in garden usage they make excellent combinations. The Beeches can be moved in September better than in any other month, and in the North it is the moment to plant the seed fruit. Leave the stone varieties until spring.

Why plant in the fall? At that time the ground is warm, for it is late in the year before the soil loses the warmth it has acquired by the summer heat. In the spring the earth is cold from the winter, it is often saturated with the icy moisture of melting snow and ice or early rains, and a long wait is enforced while the ground dries out before planting is feasible. In the autumn the sun is warm during the day, and the nights are cool, which prevents excess evaporation from plants. Specimens put into the ground now get established before winter, and are ready for a quick start in the spring, without having to overcome the shock of moving. Roots seldom like to be disturbed as they are about to begin their heavy work. The circulation of air through the soil, which aids in carrying on the chemical reactions necessary in rendering plant food available, goes on at a more favorable rate after the work-over and summer care of the soil than after the inaction of the winter and in wet, cold, soggy ground. Roses, perennials and nursery stock in general offer the pick of the choices at a time when the dealers are not overwhelmed with work, as they will be six months hence. It is estimated that a nurseryman does 70 percent of his year's business in 25 percent of the year, which is not a desirable condition for the best service. Almost every plant we buy in the spring is available in the fall, and it is wise to plant them then if possible.

Hints for Heather. It is not strange that Heather is seldom considered as possible material for our gardens, when its natural home of misty mountain slopes is in direct contrast to the clear, dry, cold and brilliant sunshine of our winters. However, methods have been worked out which will keep half a dozen members of the Calluna family in happiness for our uses. A good Rhododendron soil is to be preferred. Prepare the site with well-rotted Oak leaves and with clean, sharp sand. Start the plants from pot-grown specimens, set out close together. Keep weeds and grass from encroaching upon them, and every winter apply a light covering, coarse so that the air can circulate, to shield the plants from the sun and wind. Leave this on until early April in the North. After the plants have become established and have thickened into more or less of a mat, clip every spring to remove the long straggling ends, but not far enough back to let the sun get at the roots. Dress the beds yearly with well-rotted Oak leaves. The best varieties for general garden use: *Calluna vulgaris alba*; *C. vul. cuprea*; *C. vul. multiplex*, flowers double like little pink Roses; *C. vul. nana*, dwarf; *C. vul. hirsuta*, foliage grayish green; *C. vul. coccinea*. The Arnold Arboretum, Jamaica Plain, Mass., has a bulletin on these plants.

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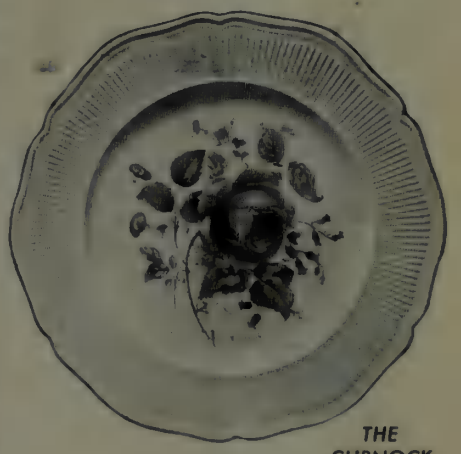
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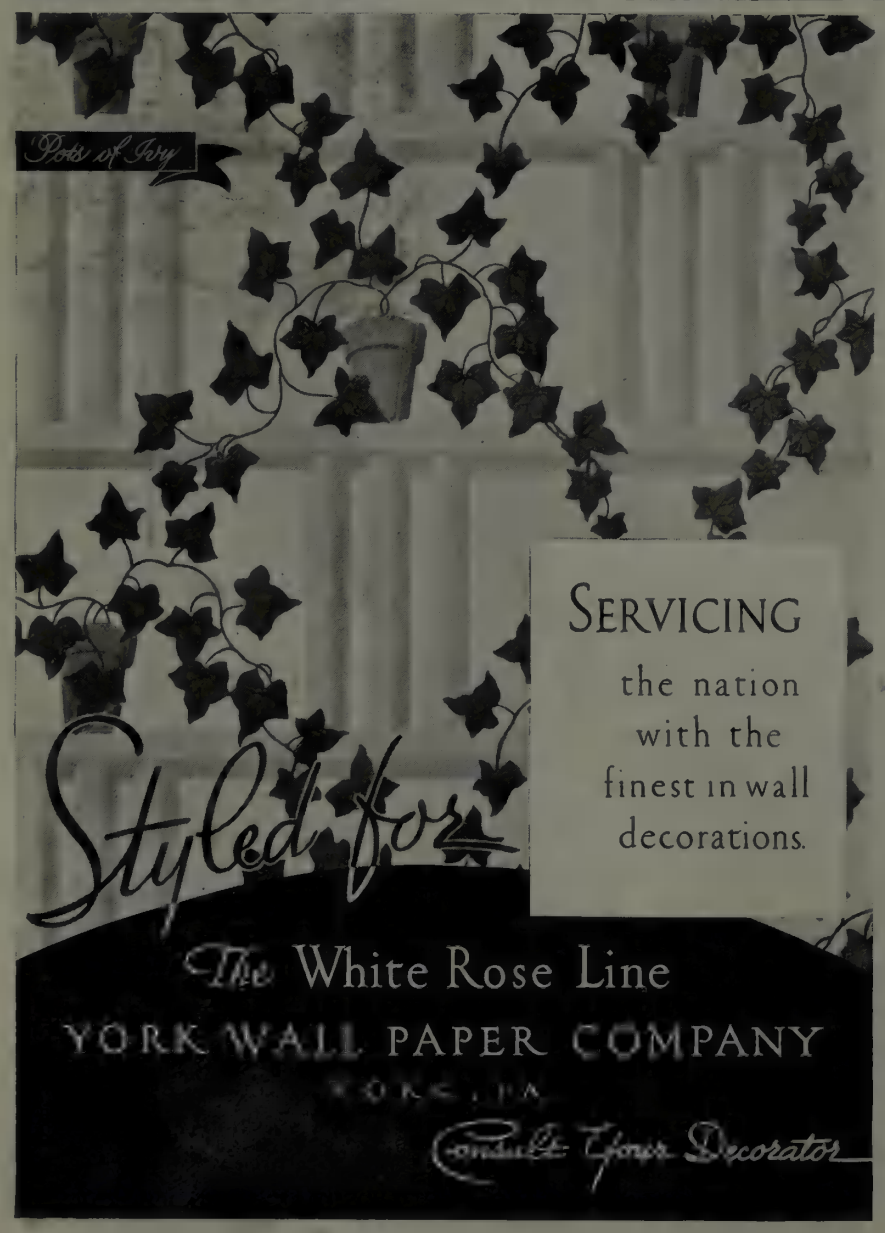


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FOOD and DRINK BAR



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The Green Room at the Hotel Madison, New York

AT NO time in the year do the sights and sounds of New York seem so exciting as when you first get back in the fall. The year is on the turn, building up to its climax, and the whole town, even in the dog days, is full of that sense of crescendo. This winter, what? What's new?

If you're a mathematician about birds and stones, one of the first places to go is the Madison, at 58th Street and Madison Avenue. Here you can check up on new people, new clothes and new food all at one fell swoop. Wear your new best dress, feel as urban as possible and order Moussaka, full of fall flavors. Or plan your luncheon to do justice to their incomparable green peas. If you feel truly citified and swish, Auguste can do you proud from the Madison's extensive cellar.

Incidentally, their Moussaka is an ideal and unusual buffet dish to give fillip to a first fall party. This is how Paul Moreau makes it:

Moussaka. In the bottom of a casserole fry a couple of sliced onions until they are golden brown. Skin, dice and parboil an eggplant, saving half a dozen slices from the small end to fry. Add to the onions a layer of parboiled eggplant, two cups of roast lamb chopped very fine, another layer of eggplant and enough veal or beef stock to cover. Season with salt, freshly ground pepper and chopped parsley and let simmer over a very slow fire for half an hour. By this time the stock should be well reduced. Meantime fry the eggplant slices in hot olive oil, and slice a fresh tomato. Lay these slices alternately on top of the casserole, cover with buttered crumbs and bake about ten minutes to brown the top. This will keep hot nicely on the hot-plate on your buffet.

Another buffet treasure to go down under your "entertaining" heading in the file is ideal when you want a vegetable dish that will stay presentable indefinitely. It comes from Ernest at the Hotel Pierre.

Haricots Verts à la Provençale. Start out with a good big saucepan full of boiling salted water and a frying pan holding a quarter of an inch of hot olive oil. Into the saucepan put two pounds of string beans, nicely cut. Into the frying pan put a tablespoon and a half of onion chopped fine, pepper and salt, eight ripe tomatoes which you have peeled, seeded and cut up, and a clove of garlic. Cook this latter batch for fifteen minutes. Cook your beans till they

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are almost tender—this moment varies with the bean. Then drain them as dry as you can get them, fish the garlic out of the other batch and put the two together. Let them simmer a minute, stirring to mix thoroughly, and you have a nice durable delight. Likewise, as M. Ernest suggests, you will be converted to olive oil as a cooking medium.

Steak Sauce. While we're on the subject of hearty fare, here is a trick that will break down the most unresponsive gentleman. Put half a cup of butter to melt in a saucepan with a clove of garlic cut in hunks. This you can fish out if you distrust the stuff, as soon as the butter has thoroughly melted. Or chop it fine and leave it in if you can take it. Stir into the melted butter a tablespoon of horseradish, a teaspoon of Worcestershire sauce, salt, freshly ground pepper, and two teaspoons of paprika. Keep hot and pour over steak just as it leaves the broiler.

Meanwhile, for gala parties, Essex House suggests:

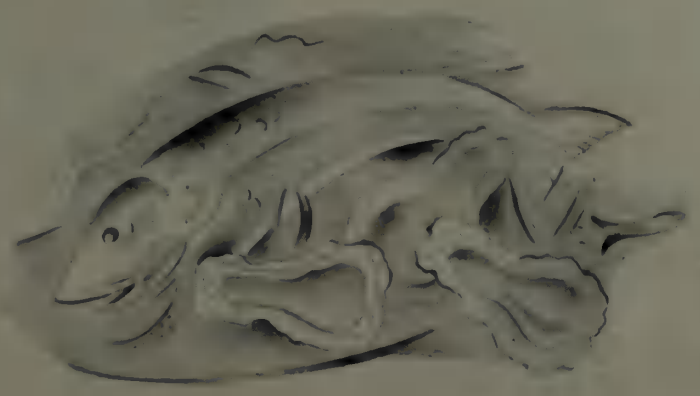
Suprême de Volaille Jeannette. A suprême is the breast and first wing joint of a chicken not much over two pounds and a half. Truss and poach it in just enough water to cover, with salt, pepper, carrot, onion, parsley and celery leaf, for thirty-five minutes. Let it cool and then cut down each side of the breast bone, separating the meat and the first joint of the wing from the rest of the bird. Chill these pieces. Meantime, to each breast of chicken take about three ounces of pâté de fois gras, add enough cream so that you can work it into a firm paste and spread this in a smooth mound over the breast of chicken. Chill again, then dip it in chaudfroid made with the chicken stock. Let it set, decorate it and glaze it with aspic.

As for potables, there are all kinds of progress to note. In New York, at least, you can buy your champagne iced. Mumm and Julius Fischer have combined to remove all but the last uncertainty from this prince of potables (you can still blow the cork) by arranging to have the Cordon Rouge delivered to you at a moment's notice in papier mâché coolers, at just serving temperature. This is handy because champagne can't be hurried, can be easily killed by overchilling, can never be rechilled without damage to the wine. Half an hour in cracked ice up to the neck is the proper prescription. But you don't need to worry about that—simply telephone Julius Fischer, 16 East 58th Street, and let him cope with the entire problem.

For rum drinkers there is good news from the Caribbean. Bacardi has begun shipping a rum produced in Puerto Rico. Since it is made in an American protectorate, it does not carry the import duties levied on Cuban rum, which brings its price down about a dollar. It is called Bacardi Silver Label, and you probably won't be able to distinguish it from the Cuban, since it is made in exactly the same way from the same type of mash.

Lastly, for those noontimes when you don't want a body blow, here is a really modest, well-considered cocktail. These are proportions for one.

Sandeman Cocktail. Half fill a large tumbler with cracked ice. Put into it one-third of a cocktail glass of Italian Vermouth, half a glass of Sandeman Dry Sherry, and five drops of Angostura Bitters. Stir well and strain into a chilled glass with a twist of lemon peel. This is more fun than plain sherry, and no more undermining.



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Early morning over the peaks of Haute Savoie, right. Below, pigeon view of the Piazza San Marco



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AUTUMNAL EUROPE

AUTUMN comes to Europe quite differently. You do not wake one morning to find a world ablaze with color. It creeps up, gently. You first begin to sense it when you see in the fields at night long white streamers of mist. Evening has fallen earlier, and instead of dallying in the garden, where the roses are still in bloom, you come in to a living room where the curtains are drawn and a fire burns in the grate. Lying in a little room in a cottage on the Downs one morning you will find that when the maid comes to call you, complete with tea and two slices of thin brown bread and butter, your room is cold.

If you have never seen an English fall or a French or an Italian one, you have missed one of the most charming things life has to offer. Indian summer is delicious, as it settles over the acacias of the Champs Elysées, and lifts the intolerable heat from the Italian hill towns. Travel is comfortable and you do not become involved in losing arguments with train carriage compartment partners about opening windows. Italy's lakes take on a deeper blue, if that is possible, and the cypresses are black against the sun. There is a spice in the air. It fills you with a prodigious energy. Life seems suddenly zestful and fine and worth living.

Plan your trip this way. Sail the southern route to acquire your last tan of the season. Land in Italy. If you've the time, go to Sicily. It's worth weeks, but you can get a great deal in a short span. Should you go by boat from Naples, you will land at Palermo. The hotels are very good, the town charming. Save a little time to drive to Segesta. Girgenti is an easy hop from there, Girgenti with its shining procession of temples. Taormina you are bound to see. It's as beautiful as Amalfi and has a remote and a separate air about it which is wholly enchanting. Then there is the amphitheatre, Aetna framed in its arches. If you're so minded, you can go back to the mainland by train. The writer, a sound sleeper, considers this little short of a miracle. You go to sleep at night on an island, in a train. You wake in the morning back on the Italian boot. They say it's done with flat boats.

Coming or going, there is Naples. Wander through it with a copy of "San Felice" in your hand and the past will come to life for you and the old city take on added romance. From here on it's every traveler for himself. No one can decide for you which Italian city will be your Mecca, which you will dream of every night for years and exist solely to come back to. It may be Florence on the



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Arno, with its mediaeval villas and frescoes, its stormy history and its sunny, easy-going present. It may be Siena, where men don armor each year and the black and white of old buildings is startlingly smart. It may be the curious towers of San Gimignano, or Pisa, or Padua or Mantua. It is more than likely to be Venice, which is the most seductive of all cities. Rome is hard to know, it takes years to sense its greatness to the full. But even in a few days you can catch an echo of it. Milan, which can be noisy and hot in summer, is at its best in the fall. Please don't miss the Certosa di Pavia. Try to motor at least part way. Italy has been doing really prodigious feats in road building the last few years and, curiously enough, Venice has the largest garage in the world (park your car and take to a gondola).

Then there are the Italian Lakes. Like all beautiful spots, they are changeable as actors. In the spring they have one aspect, in summer another. In the fall there hangs over them a clarity and a stillness which is never equalled at any other time.

Francophiles are not worthy the name if they've never been in the wine country when the grapes are ripe. So turn to France now and loaf through the vineyards. You will see the purple harvest being brought in in wicker hampers. You will see the great wooden presses which have been used for centuries. You will sample wines of the past three or four years and decide which to have when the time comes for drinking them. Here again it's every man for himself. The question to decide is whether you like châteaux or seaside resorts. The sun is still warm and you can swim and burn for several weeks yet on the fine sands of Dinard. You can drive to the walled fishing village of St. Malo and over the causeway to the fabulous pile of St. Michel. Or if it's hills and mountains you love, France has wild and handsome scenery, Alps and Pyrenées and the mountains of Haute Savoie. For ourselves, we could not leave France content if we did not have a week or two on the French Riviera, where the crags jut sharply from the waters of the Mediterranean and the three Corniches wind perilous courses along their steep sides. There are still little villages where you can live simply, wearing slacks, shirt and espadrilles, drinking native wines, eating bread and cheese. There are the great palaces of Nice. There are places halfway between the two, like Menton, within easy reach of the gaieties of Monte Carlo.

All roads lead to Paris. That is, all really good roads. You may dally in the château country as long as you please, but somehow the culmination of your French trip will invariably be Paris. It's a little late in the day to boost Paris. That's been done with considerable and regular efficiency by better writers than this department boasts. All we can say is that we love to look at Paris. We also get pleasure eating, drinking, shopping, dancing and, on occasion, singing in Paris. But in the last analysis we like best to

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The panorama of the bay at Ischia

look at Paris. Paris is crisp and quick and bright in fall. It takes on a very scrubbed and shining face. The children are back from the seaside in their deliciously short clothes. The *haut monde* is back from its summering in Corfu, on the Riviera, Deauville, and done up most breathtakingly in its new clothes. There's a spring in people's steps, a gleam in their eyes and even the taxi drivers rush into mêlées with an extra abandon. At night the city lights are so many stars and you put on a coat and walk up the Champs Elysées, firm in the conviction that life was never better.

From Paris to London is a classic transition. The Flêche d'Or stands at its platform in a hurly-burly of French porters, and then it becomes a channel steamer and then the Golden Arrow and there is unmistakably English tea and finally Victoria Station, bookstalls, vertical taxis and London. If London means to you Dickens and the Tower, The Cheshire Cheese and the Abbey, you have already mapped your days to the last footsore moment. But if you did all your sightseeing in good order when you were school age, you will want to spend your hours differently. You will want to take it as you find it, in Covent Garden, and along the Strand, in the Green Park and at the Zoo. You will ride a bus to Hampton Court and wander there for an afternoon. You will go down to Henley for lunch, up to Oxford for days to let the very color of its stone become a part of you. You will drive to Windsor and on to Eton and always London will draw you back like a magnet. Resist London and go further afield. The English countryside is heavenly in fall and if you can get as far as Scotland, the heather is blooming like fire on the hills, and there is grouse even for breakfast. You may find rain in the Lake Country. The south is surer, the Downs, Devonshire with its cream and its ghosts of pirates, Penzance and Cornwall. Here are no Alps to make you catch your breath, but there is a wild and windswept coast (see that you read "Dawn in Lyonesse"), thatched cottages, English inns and the sweet smell of late roses. And England ends, most fittingly, with London, as France ends with Paris. Back to London you must go a few days before you catch your boat train and get the honest twang of Cockney in your ear, and the smell and roar and movement of the city memorized. See all the newest plays, the ones which will reach Broadway in about three months. Buy sweaters and rawhide luggage and country shoes and gooseberry jam. Have your Scottish tweeds tailored. Go dancing at the Berkeley. Lunch at Boulestin's. Drink quantities of brown sherry and eat Cheddar-in-port. Eat Indian curry served by white-turbaned servants. Buy a pound of your favorite China tea to take home with you to brew next winter when you're homesick for England. So that, when the boat train pulls out, you will have, as well, a lump in your throat.



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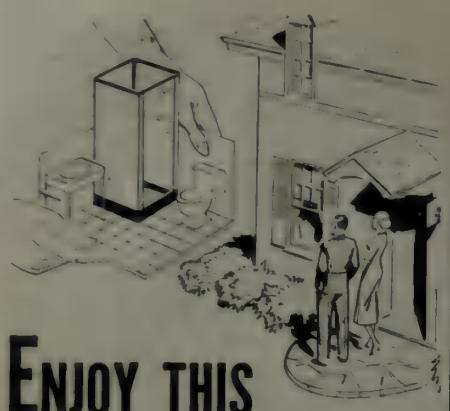
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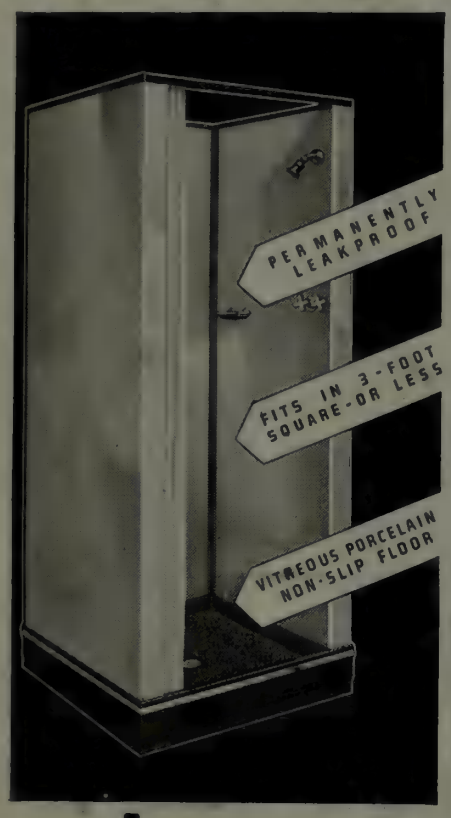
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LOG OF THE PRACTICAL GARDENER

CONTINUED FROM PAGE 63

I find it quite an easy memory system. I put them among the Arabis, *Phlox subulata* and Iberis, both for winter protection and because the flowers come without foliage and need surrounding green. The tops of the bulbs were put 2" below the soil. A few Colchicum bulbs are brought into the house, where they will bloom in a saucer without any earth or water, and then are planted out in early November without suffering in the least from such a strange procedure.

10. **Markers.** There is much guesswork, to say nothing of waste, in a garden which is not well marked with some kind of danger signals indicative of plants which have died down after flowering. I used wooden meat skewers which have been dipped in red paint, and have been following these pin points of color in many of the late summer tasks. They showed me where the Oriental Poppies and Bleeding Heart were hidden, which had their roots divided for increase last month (see August Log—there is still time now to do this work), and now I am moving the Virginia Cowslip, *Mertensia virginica*, by their guidance. This is always a ticklish procedure as the plant resents being disturbed, but in my garden it is a most inconsiderate self-sower, springing up in impossible locations such as the extreme edge of the border. Here its large leaves flop over the walk in unseemly fashion, and the tuberous root has to be hunted for as it burrows Chinaward. However, it is quite dormant now, which is the hint for planting either from one's own stock or new orders from the nurseryman. These blue bells which flower early, and will bloom even in a fair amount of shade, like a rich soil and good drainage. I do not agree with the gardener who plants them among Tulips, for in such a location you have to contend with two ungainly dying masses of foliage instead of one. Ferns or oncoming perennial plants are far better as Mertensia companions.

11. **Appetizers for skunks.** Last year a visit to a lovely seaside garden was made a time of apprehension by the presence on the lawn of box traps intended to catch numerous marauding skunks which made neat holes in the lawn during the latter part of the summer. The other day a repeated week-end found no such ominous reminders of unpleasant visitors. With great smugness, it was explained that the animals were digging for the white grubs or larvae of the common June bug, which are close to the surface of the ground. Besides being an appetizer for skunks, these incipient June bugs feed on the grass roots, thus doing damage themselves. Both pests had been eliminated by dusting the lawn with arsenate of lead at the rate of eight pounds to 1000 square feet, the material shaken on with a sifter. This poison kills the grubs when it is washed into the soil, and in the absence of grubs there is no point in the skunks' visiting the lawn. Such a system is possible only where there are no domestic pets, of course.

12. **Begonia and Geranium cuttings.** Early in the month—it really is an August labor, had dog-day laziness not intervened—cuttings of the bedding plants are taken before there is any possibility of destruction by an early frost. Begonias and Geraniums are the ones most commonly slipped. Use a sharp knife, choosing stems that are not stringy, and remove lower leaves, partly cutting back the upper ones, with all buds pinched out. Then put the little sprigs into coarse clean sand. The box or flat is kept from direct sunlight, given good moisture in a temperature from 65° to 70°, and by the time the window garden, the sunny one, needs plants, there will be sturdy little potted specimens ready to fill the space. At no expense, which is ever a joy for the thrifty soul.

13. **Stock-taking.** There is no fooling with may-bes in September; facts are plainly spread out for you to see. For the moment in the scene before my eyes there is no past, no future, merely the present to teach its lessons. Before the leaves begin to fall is the time for careful thought as to changes for every kind of betterment. The bewildered new gardener was here with her notebook and wrote down the following notes which I had worked out by bitter experience in many instances. Take account of stock, plan to perpetuate the successes and discard the failures. Find out what kind of garden a particular site is fitted for, and develop the courage to



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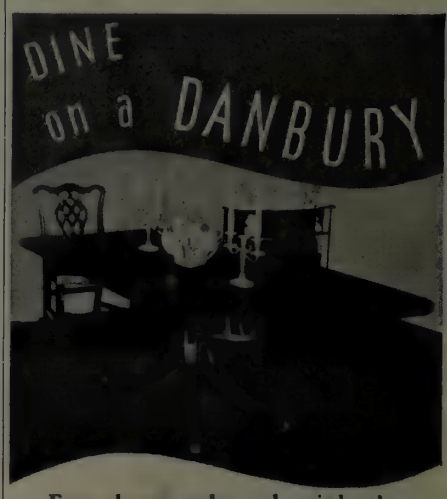
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stick to that type even if it does not represent personal preferences. Always be ready to take a chance, but have a sense of values. Are the perennials that sulked worth while moving in hopes of improvement in some other spot? Why keep the straggly shrub, which only cumbers the ground useful for something else? Whenever I can bring myself to clear out my garden in the same manner as I do my house closets, often with a like wholesale discarding of has-beens, the result justifies any pangs of outraged sentiment. And this is the moment to do it!

14. **Borer preventive.** Panic can strike the heart of the gardener if some cherished possession is threatened and any remedy will be tried to avert disaster. When the garden was young I tried in vain to get a Redbud or *Cercis canadensis* established where the rose pink color of the flower was wanted as a particular note. When this proved impossible I put in a dwarf Peach tree which had about the same tinge of bloom. Five years it has grown in health and happiness until now something has indicated that there might be borers at work. On the chance that this was the trouble I placed one half to three quarters of an ounce of paradichlorobenzine in a narrow band around the tree, not allowing it to come in contact with the bark, and covering it with five inches of soil tamped down with vigor. Used in this manner the chemical is a good preventive of devastation of any fruit specimen or dwarf flowering trees. It is a combination of chloroform and benzine (with paradise promised its inhalers!), and I have heard it was also efficacious to drop in the runways of moles.

15. **Weeding paths.** I do not mind little green patches in my garden paths or drives, but many there are who consider anything out of place to be a weed, and hence untidy. To such persons I advise a simple remedy applied either now or in the spring. Mix a gallon of water, preferably hot, with a pint of creosote. Sprinkle this over the areas to be cleansed with a watering can and a fine spray and it will kill all weeds in less than twenty-four hours. This was one of the arguments shot at me against creosoting any wood structures around the garden. (Log for August.) But here the solution comes directly and devastatingly in contact with the plant growth itself; where it is used to



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prevent wood decay there is always intervening protection of either soil or air. Naturally it does not need to be explained that the watering can should not be waved around with careless gesture, so that any of the mixture falls on border plants. Two applications of this household remedy or a commercial weed-killer will keep paths and driveways absolutely free from weeds.

16. **Economy.** Thrift is a grand spur, born of a slim pocketbook. And few purses are fat after a gardener has gone through the season with labor charges, expenditures for foods, sprays, the must-have novelties and last, but far from least, the glories spread before envious eyes in the bulb catalogues. One way to economize, and gleefully at that without the minutest tinge of self-denial, is to buy now young plants of many perennials which have been started either in seed beds or in cold frames. I visited today one of the nurserymen making a specialty of this trade and came home with the car full of little sprouts. They cost much less than larger plants of the same kind in the spring, the grower is glad to thin them out from his supply, and he lets you take the gamble and lodge them during the winter. Not that I have ever found it much risk. They have been set directly in the garden—Aquilegia, Delphinium, Foxgloves, Anthemis, Shasta Daisies, Penstemon, Coreopsis, the perennial Calliopsis—being placed as deeply as the stem growth allowed, and the earth drawn up slightly around the slender stalks. Care is taken that there are no hollows in their locations where water would stand, and when the time arrives for covering these spriglets will be tenderly cared for with a light protection of something that will not press them into a smashed oblivion. Excelsior has often been employed for the purpose and is commendable.

17. **Ornamental compost pit.** If there is no natural convenient place to compost leaves and green materials, then one must be contrived. The average garden provides little space for this very necessary process of turning nature's refuse into humus, but recently I saw a solution of the problem. The garden in question had a naturalistic planting in one corner of the grounds of shrubs, ferns and informal masses, but all quite out in the open. Here a round hole had been dug, about five feet deep and the same in diameter. A dry wall was built around this, with an opening on the far side for removal of the compost. A small terrace of flag stones was laid around the base of the wall and Ivy and ferns grew around the whole structure, which looked like an old well instead of a convenient spot for leaves, grass clippings, corn husks, pea pods, anything green that is odorless and clean. A commercial disintegrant is sprinkled between the layers from time to time, and an occasional sweep of the hose is played onto the heap.

18. **Shrubs not to move.** In the garden work room various lists are fastened on the walls, giving concrete information in little space. There is the list of perennials to be planted in the fall only (refer to the Log for September, 1937), and five minutes ago I consulted another schedule on shrubs that must not be planted at this time, to find out if the Japanese Snowball, *Viburnum plicatum*, was among the taboos. It was, and others as follows: Spicebush, Benzoin; Butterfly-bush, Buddleia; Sweet Shrub; Bladder Senna; Hawthorns; shrub Althea; Sumac; Magnolia; Tamarisk and the Snowball in question. Let these specimens alone now, but other shrubs can be moved readily and safely until the end of October. It is good practice to strip the leaves off and always plenty of water must be given at planting time at the roots.

19. **House plants.** One of the hardest things to do in this month while the gardens outdoors are still alluring is to plan what house plants are wanted, securing them now from the florist, so that they will gradually become inured to the dry house air while the windows may still be left open. From the garden small plants of Calendulas and Nicotiana are potted up, kept in a cool room for several weeks and gradually brought into the heated house. Added to the disinclination to such labors at this time is the necessity of spraying vigorously with a nicotine solution all these indoor plants as soon as they are housed, to keep ahead of the aphis which lurk around the corner ready to pounce. It is far easier to prevent them than to get rid of them after they arrive.

20. **Fall work.** The whole business of fall work might be





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THESE BULBS FLOWER IN AUTUMN

CONTINUED FROM PAGE 59

well-drained location seems to suit it perfectly. Plant early in August.

The species of autumn Crocuses are almost as numerous as their spring brethren and equally attractive. The treatment for those of both seasons is the same except for the time of planting, which is, of course, late summer for the autumn-flowering species. They are at their height in October, the middle of the month usually producing the best display.

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C. longiflorus is a reddish lavender variety which condescends to accompany its display with an appropriate setting of narrow, white-banded leaves, the whole effect yielding only to the appropriately named *C. pulchellus* for looks. This latter is the favorite of almost every devotee of the autumn Crocuses. Its translucent leafless and pale lavender flowers possess a singular charm which would be enchanting at any time of year but is irresistible in late October.

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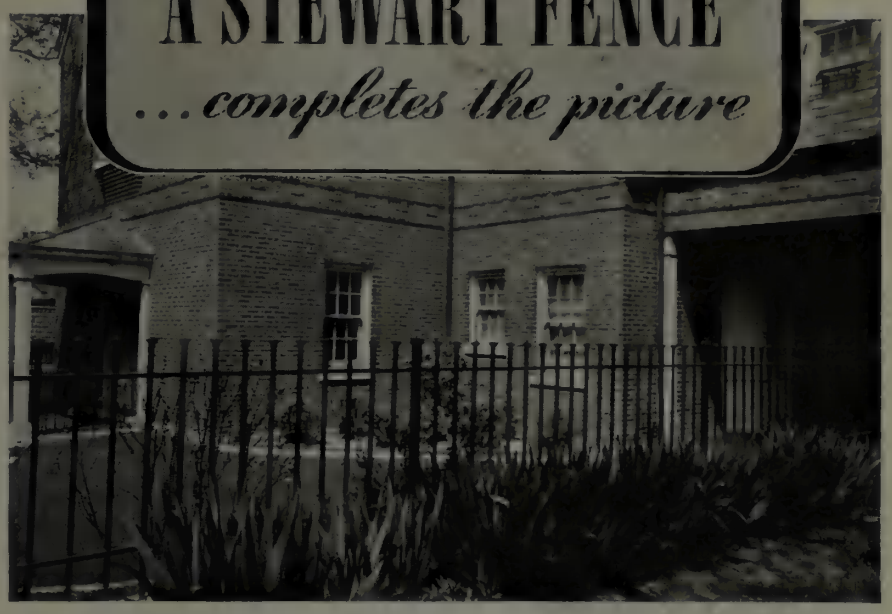
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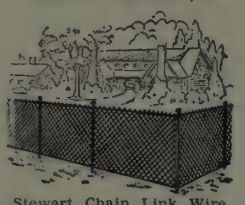
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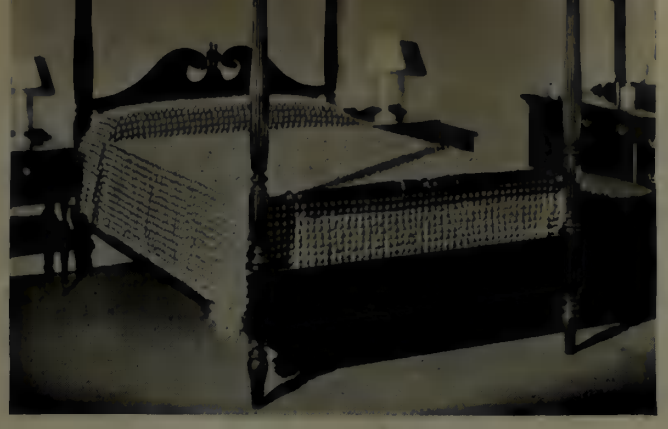
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October 1938

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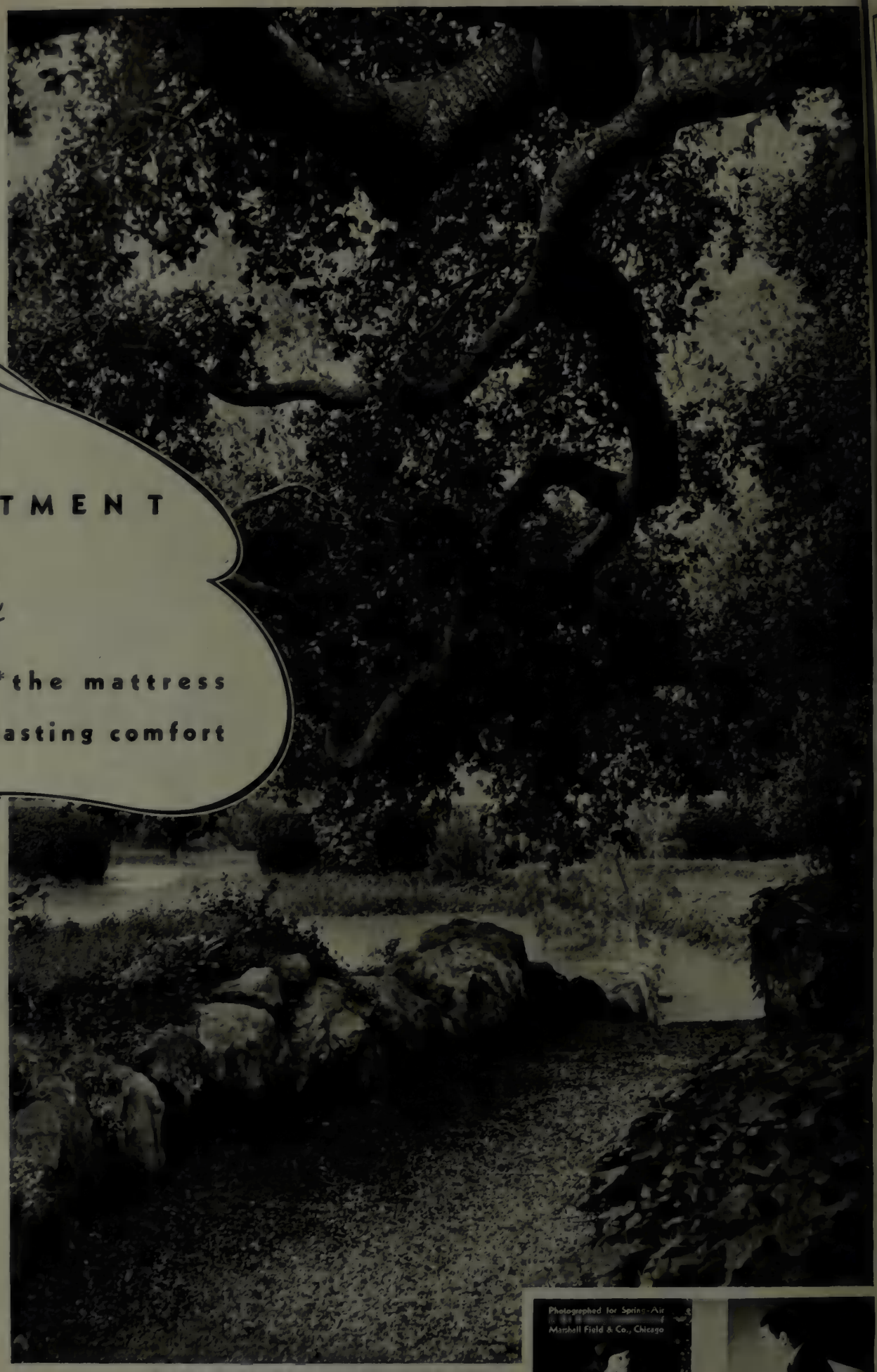
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Compliments make dinner music

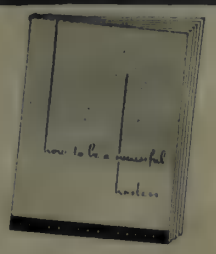


Reed & Barton, *Silversmiths*, Box 990, Taunton, Mass.

☐ *I am enclosing 10c for which please send me your book, "How to be a Successful Hostess."*

☐ *Send free illustrated literature describing patterns which I have named on the margin.*

Phone to Find WHO SELLS IT
SEE LAST PAGE



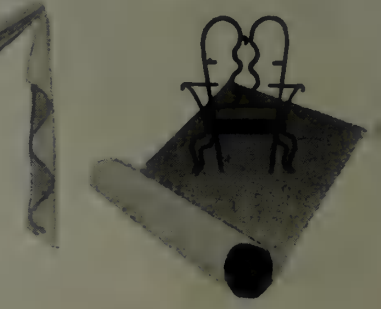
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The Decorators' Source for Fine Furniture, Carpets and Rugs



4th Annual Exhibition of Interiors

"Style Trends in Decoration," interpreted by foremost American Decorators and Designers. This Exhibition comprises 45 period and modern rooms, developed entirely with fine Furniture manufactured by Grosfeld House, and smart Carpets and Rugs now available through this organization.

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Weekdays from 1 to 6 P. M. ▪ Admission Free

Purchases may be made only through accredited Decorators or Dealers



SMART WOMEN PREFER MARTEX

Lovely to look at and even lovelier to own and use. Every soft, deep-textured Martex bath towel is woven with the long life, plied-yarn underweave which means long wear and therefore, low cost per year to you.

The Bubbles pattern shown above is one of the Martex patented Dry-Me-Dry Dish Towels. These three-fiber towels dry faster and leave less lint.

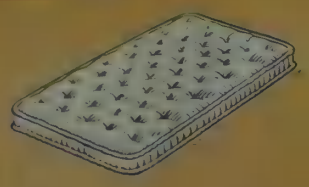
Martex
bath towels

MONOGRAMS BY MOSSE, INC.

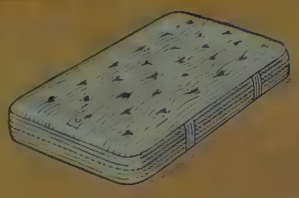
...MONOGRAM THEM FOR YOU • WELLINGTON SEARS COMPANY 65 WORTH ST. N.Y.C.



"Madam before you invest in rest . . . . know these *inside facts* about mattresses . . . "



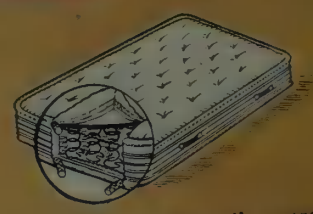
Here is pictured an ordinary mattress—hair or felt filled—the type in general use until a few years ago. You can't tell a great deal about these mattresses from outward appearance. Beautiful covers may often be misleading. The material inside, workmanship, construction, design . . . these are the important elements that should be the deciding factors in judging mattress quality!



The next important improvement in design and construction came with the development of the spring center mattress. Here again, these mattresses may *look* alike and have beautiful covers. But only in mattresses by Burton will you find the exclusive Ortho-Flex Innerspring Unit, which automatically adjusts itself to the weight and body contour of *any* individual, light or heavy.



Finally, we have the newest, latest development in mattress design—the Rome Slumberon Mattress by Burton, which comes in a wide selection of beautiful embossed pastel coverings. There are actually hundreds of exclusive Ortho-Flex innerspring *health* coils. No other mattress—at any price, unless it is by Burton—has the remarkable advantages of these exclusive *health* coils.



The "fingers" on each coil control the secondary windings, thus forming a "closed top" coil under pressure which cannot punch through the padding from the inside. There is no "spring feel." Slumberon has an exclusively designed 6-tension cord side wall and encased roll edge to keep the sides true and square for the life of the mattress. No other mattress offers these exclusive features.



It would be comparatively simple to design a mattress to fit everyone, if all people weighed the same! Unfortunately this is not the case and when an "ample" individual and a slender person like the youngster above sleep in the same bed the ordinary mattress fails. On a Rome Slumberon two people of unequal weight occupying the same bed can get complete relaxation and rest.

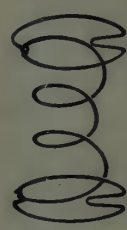


Here you see the average individual. Though she weighs around 120 pounds, she, too, is able to rest and relax in complete comfort on a Rome Slumberon Mattress. The hundreds of exclusive Ortho-Flex Coils adjust themselves automatically to whatever weight is placed upon them. They insure correct sleeping posture no matter how often the sleeper changes position.



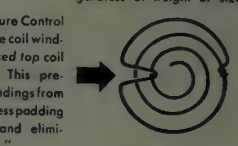
Now, if some member of your family is like our friend above, he needn't worry about "sinking out of sight," for Slumberon by Burton will support his weight just as it does that of a lighter person. Because of the Ortho-Flex Coils, the Rome Slumberon by Burton affords perfect relaxation and rest for *different* weight people at the *same time*.

THE IMPROVED "ORTHO-FLEX" CORRECT-POSTURE HEALTH COIL



ORTHO = Straight. FLEX = Flexible. Because the Pressure Control Fingers on the top and bottom of every ORTHO-FLEX Coil pick up the windings, the coils automatically adjust themselves to provide the exact degree of support necessary to keep the spine in perfect alignment — and provide complete relaxation — regardless of weight or size.

See how the Pressure Control Fingers engage the coil windings to form a closed top coil when depressed. This prevents the lower windings from punching the mattress padding from the inside and eliminates "spring feel."



Phone to Find WHO SELLS IT — See last page

More important than any other factor, when you purchase sleep equipment, is the *reputation of the maker*. For nearly a half-century the name BURTON has stood throughout the United States for *top quality*—a quality exemplified in the current mattresses by Burton having the improved ORTHO-FLEX correct posture innerspring health unit.

Rome DeLuxe Bedspring by BURTON

This famous Burton product furnishes the perfect elastic closed top platform foundation for *any* mattress. More than three million satisfied users prove the De Luxe to be America's foremost bedspring.

The Improved ORTHO-FLEX Unit is available in *three* famous mattresses by Burton: "The Vanity Fair," $39.50; "The Slumberon," $29.75; "The Rome-Rest," $24.50. Box springs to match, the same price as each mattress. Rome DeLuxe Bedspring, $19.75. Prices slightly higher in Butte, Salt Lake and El Paso districts only. SOLD AT BETTER STORES EVERYWHERE. Also makers of Hi-Lo Concealed Front Opening Studio Couches with Cradle Sagless Comfort. Emmerich Izolin Pillows; Izolin Down Comforters; and Tuckaway-Rollabout Beds and Chaisettes.

Better Bedding by Burton

BURTON-DIXIE, SUCCESSORS TO ROME COMPANY

MAIN OFFICE: CHICAGO, ILLINOIS — WAREHOUSES IN PRINCIPAL CITIES

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QUAKER NET

in a colonial Hollywood setting



Allan Jones
Metro-Goldwyn-Mayer Star

HOLLYWOOD, fast becoming a world style center, turns to Quaker Net Curtains as the latest and smartest in window curtainings.

Above is an attractive guest room in the home of Allan Jones,* with Curtains of Quaker Fantasy Net. Picture how lovely Quaker Net Curtains would be at your windows. (Note also, the Quaker Colony Bedspread).

Cost? Beautiful Quaker Curtains may be bought for $2.00 to $20.00 ■ pair.

Wear? You can average the cost of Quaker Curtains over many years of "stay-beautiful" service.

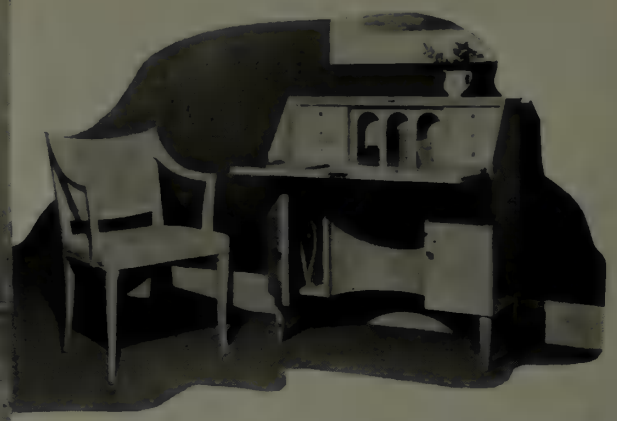
Booklet of Homes of Hollywood Stars

Glimpses of the exteriors, close-ups of interiors of homes of Hollywood favorites, also our Correct Curtain booklet sent for 10¢ to cover mailing costs. Just address Dept. B108.

Quaker Lace Company, 330 Fifth Avenue, New York
Also makers of Quaker Silk Stockings







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ENDURING MODERN

Correlated, Moderately Priced Furniture for Every Room in the Home







The importance of Dunbar Modern lies not alone in its originality of design, its expert craftsmanship or its moderate price. More important is the fact that FOR THE FIRST TIME an entire home can now be furnished in Modern with pieces correlated as to style, scale and price, and made by one manufacturer.

Sensible, enduring Modern as created by Dunbar appeals to those who wish their homes to possess the freshness and simple beauty inherent in good Modern – and at moderate cost.

Dunbar Enduring Modern may be seen at the stores listed below. If your city is not represented, your local furniture department or furniture store can obtain it for you.

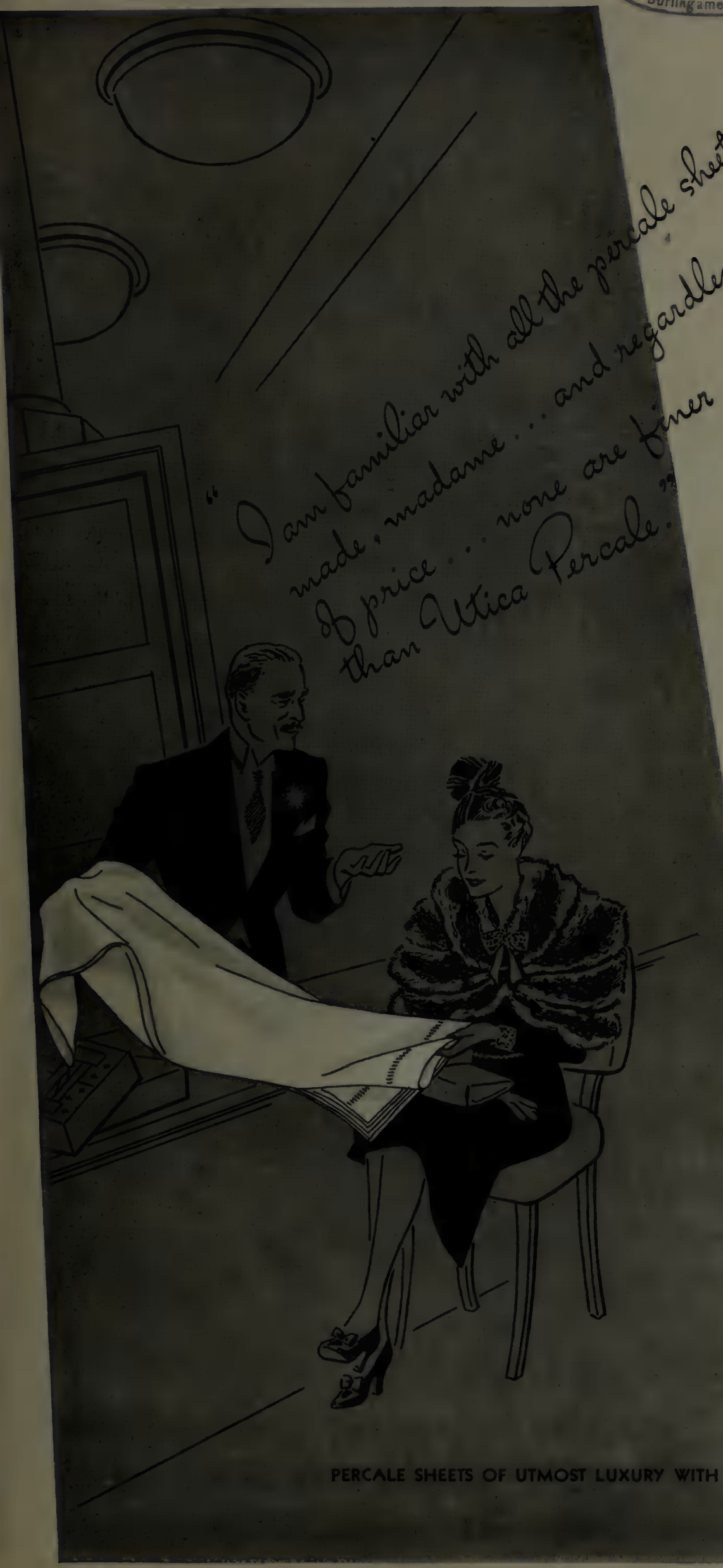
Write for our free booklet illustrating complete room scenes and groupings in Enduring Modern furniture.

DUNBAR FURNITURE MANUFACTURING COMPANY
BERNE, INDIANA ■ CHICAGO EXHIBITION SPACE, 1638 MERCHANDISE MART

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Dayton, Ohio.....The P. M. Harman Co.
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New Castle, Pa.....The J. R. Frew Co.
New York City.....B. Altman & Co.
New York (Bklyn).Abraham & Strauss, Inc.
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San Francisco, Cal.....W. & J. Sloane
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Shreveport, La..Friend-Piper Furn. Studios
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It is noteworthy that the vogue for percale sheets started largely with the advent of Utica Percale . . . For Utica Percale sheets created a new standard of luxury . . . they were the first fine-weave sheets made entirely with combed yarns (selected cotton, processed to uniform length, eliminating short fibres).

And so, today, leading stores will tell you there is nothing finer in percale sheets . . . at any price . . . than Utica Percale . . . And in homes where the best is demanded, linen closets are filled with these sheets of silk-like texture and lustrous beauty.

With all their luxury, Utica Percale sheets are kind to your budget . . . both in first cost and in laundry costs. At average pound rates, their lighter weight reduces annual laundry bills about $5.85 a bed. Also, to assure lasting loveliness, Utica Percale sheets are woven with 50% more threads than ordinary sheets.

UTICA AND MOHAWK
COTTON MILLS, INC.
UTICA, N. Y.

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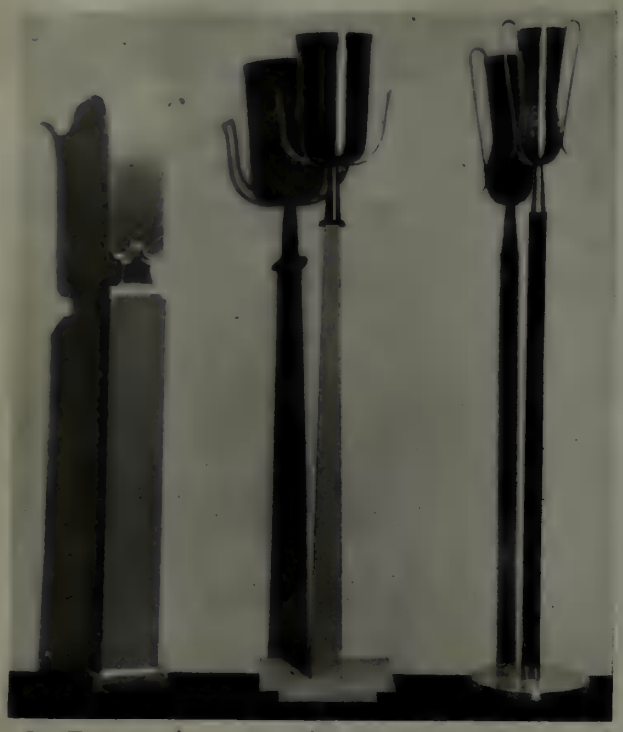
UTICA PERCALE SHEETS AND PILLOW CASES

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UTICA

Percale Sheets

PERCALE SHEETS OF UTMOST LUXURY WITH THE FEEL OF SILK—THE STRENGTH OF LINEN



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Left to right:

Grey lacquered shaft with hand wrought brushed chromium urn top.

Pickled oak base and shaft with brushed chromium urn top.

Polished brass fluted shaft. Dull chromium urn top with brass handles.

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Consisting of bowl, plate and ladle. Designed from original antique Brûlot bowl used by a famous old New Orleans restaurant.

Serve delicious and glowingly picturesque Cafe Brûlot and bring a celebrated French custom to your dinner party. Cafe Brûlot is prepared by burning cognac and spices with sugar and mixing with black coffee while still flaming. Made in England, exclusively for Waldhorn, of the finest silver plate. Available in three sizes, capacity for 9, 14 and 24 after-dinner coffee cups. Recipe and prices on request.

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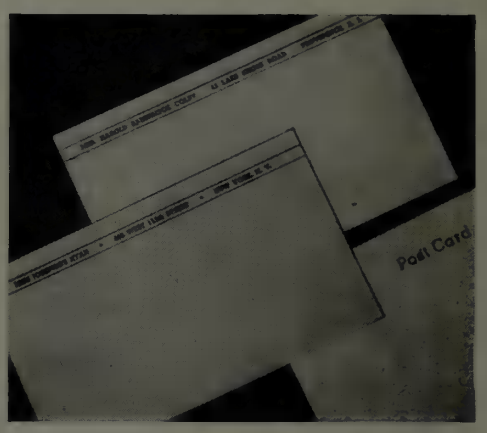
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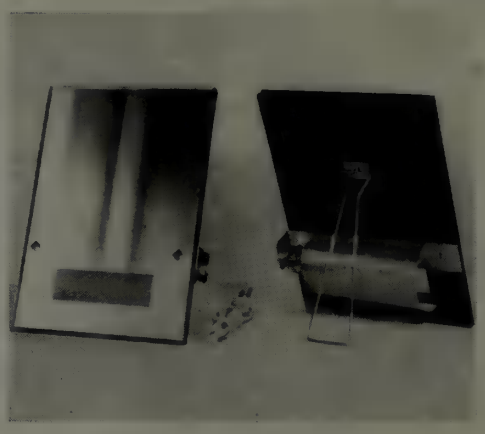




BUTTER-FINGERED BRIDES. When a crack noses its way across a service plate, when your elbow sends a Dresden figurine flying to the floor, when you drop your grandmother's tea cup—dry your eyes and remember the name Jean Nazeley. After visiting his china hospital your broken pieces are *restored*, not repaired. 161 East 56th Street, New York.

RETURN ENGAGEMENT. We featured these personal post cards some months ago and the response was most enthusiastic. They come in granite gray, blue, buff, green, white, lavender and ivory with name and address printed in any color ink—and a penny stamp does the trick. 100, $2; 200, $3; 500, $4.50. The Farragut Press, Farragut House, Hastings-on-Hudson, N. Y.





GROUNDWORK FOR GLAMOUR. With the Newton Electrical glareless mirror your make-up will be as subtle as Dietrich's, your husband's shave smooth as smooth. 9″ x 12″, it is mounted on a black velvet backboard and supported by a chrome plated easel. The light is behind the frosted glass. $5.95 with bulb and 6′ rubber cord. Lewis & Conger, Sixth Ave. and 45th St., New York.

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Hand Fashioned by a Master Craftsman of old NEW ENGLAND

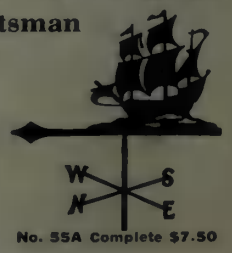


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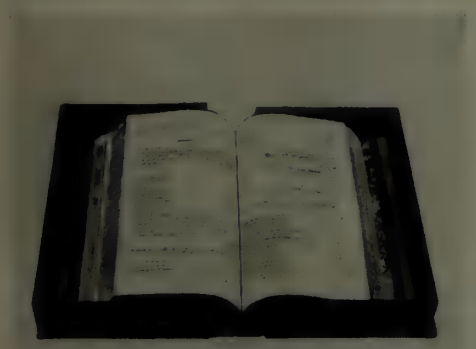
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If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case for your convenience the address is listed in full

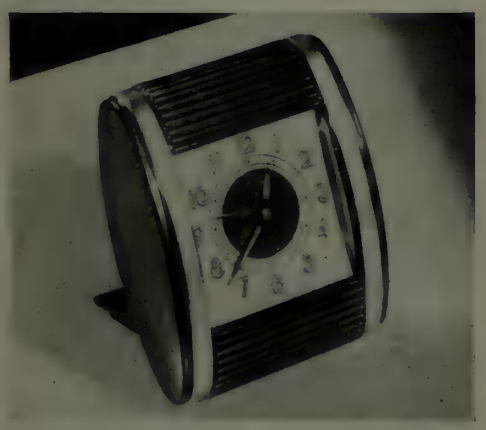
shopping



IF you're a bride, and if you can resist these, you're stronger than we are and (excuse us) not very smart. The quality of the glass is superb, the names chic and *entrenous*-ish, the price right. Highball, cocktail and old-fashioned sizes are only $15 the dozen or $1.25 apiece, shaker $6.50. Names come in green, red, blue or white. At Can-Dle-Luxe Shop, 542 Madison Avenue, New York.



PROBLEM. How to reconcile steam heat and acid atmosphere of modern living with the preservation of fine old books and bindings. Solution: Leather-bound books must be dressed periodically, and after the binding has been properly treated a rare edition should be protected by a slip case. Prices depend on materials and sizes. Edgar H. Wells & Co., 602 Madison Ave., New York.



ALACK A-DAY! Vacations are over, tans are fading and dreaming days are nostalgic memories. Once more the clock is king, and this "Travalarm" model wears the crown. Highlights are: sliding shutter for front, one key for time and alarm, luminous dial, black composition case, nickel trim and red alarm hand. Costs $3.95. Bloomingdale's Lexington Ave. and 59th St., New York.

"HOW TO MAKE FRIENDS"

WITH YOUR FAMILY!

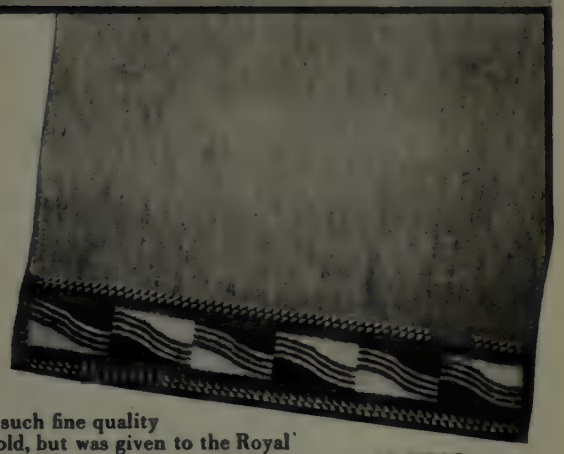
Order Pinesbridge Farm Original Smoked Turkey for Sunday supper or for your next family party! All of you will rave about the deliciously different flavor given this noble American bird by the secret, century-old curing recipe and slow smoking over fragrant green applewood fires. Ready to serve, shipped postpaid $1.35 a pound. Turkeys weigh 7 to 15 pounds. Money refunded if you are not satisfied. A folder "TURKEY SMOKER", tells about this food-delight. Write to farm for free copy.

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IRISH LINEN

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● The linen from this flax is of such fine quality that, until recently, it was not sold, but was given to the Royal Family by the Irish Linen Trade . . . But now *you* may purchase this Royal Linen for your own home. Set of 36" runner, 8 napkins and 8 place mats. In natural-color linen with border as shown in color-fast Blue, Rose, Gold, Brown or Green. Only $11.75! . . . This price applies only during October, so order NOW. Our usual charge facilities apply.

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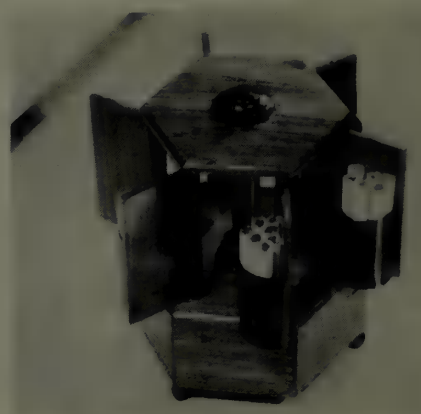
HAMMACHER SCHLEMMER

145 EAST 57th STREET • *Since 1848* • NEW YORK

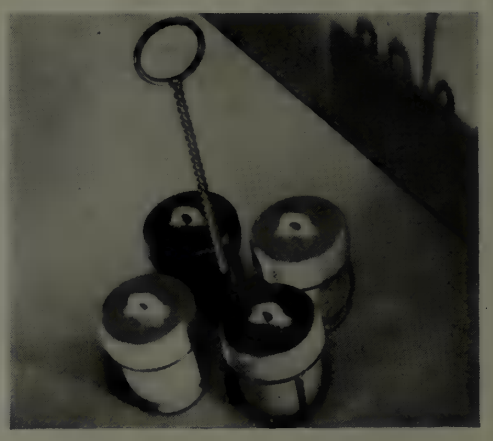
window shopping



BRIDE'S BATHROOM. Here's a five-piece set made of tôle; it comes in pink, yellow, light blue and navy with several different designs. This one's particularly enchanting—pale blue with a swag and flower motif in white and pink. Powder box $3.50, Kleenex $2.25, odds and ends $3.50, basket $5, hamper $12.50. W. & J. Sloane, 47th St. and Fifth Ave., New York.



YOU PUSH the top valve down, the music goes round and round, and the cigarettes come out there—see! This hexagonal box is of walnut or mahogany, 7" high, has 6 panels, 6 containers for cigarettes and plays such nostalgic ditties as "The Blue Danube" and "Let's Have Another Drink." Each box plays two tunes. $12.50. Buchwalter, Inc., 689 Madison Ave., New York.



BREAKFAST FOR TWO: Coddled eggs, mmm! And your husband will think he's married a jim-dandy cook. This Lord Kitchener set has 3" jars in blue, green, yellow or pink, and an 11" stand with a loop so you won't scald your fingers. The jars are $1.50 each, the stand $1. For an exciting change try coddling the eggs in cheese. At Alice Marks, 6 East 52nd Street, New York.



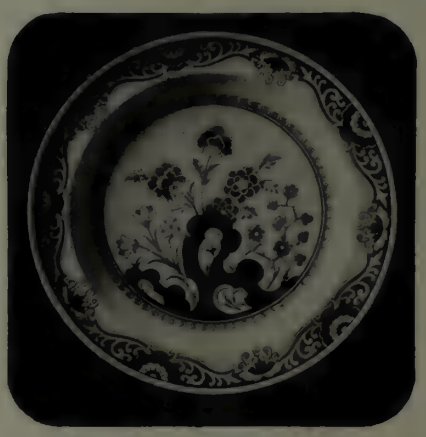
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Lightolier

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From Plummer's

Rotterdam, a delightful 18th Century Wedgwood Pattern, reflecting the dignity and charm of the period.

Available in open stock.
Dinner plates $14.00 dozen.
Tea cups and saucers, $15.00 dozen.

PLUMMER, *Ltd.*

America's Authority on China and Glass

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NOW!

ELECTRIFY OIL LAMPS

Without Drilling or Structural Changes



Amazingly Realistic.

Duplicates The Oil Lamp Wick Burner

DO IT YOURSELF

No Tools Required

Yes . . . now you can electrify oil lamps merely by replacing the present wick burner with a Nalco Electrified Wick Burner which comes to you complete with switch and cord. Nalco Adapters are available in Standard No. 1 and No. 2 sizes as well as Acorn and Hornet. Also for special or Standard Lamps with Candelabra or Medium base.

Every home will be enriched by the atmosphere of quaint simplicity which an electrified oil lamp with a Nalco Adapter provides.

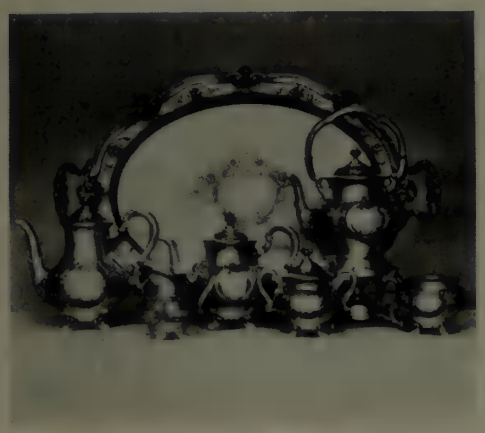
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NALCO SPECIALTY SHOP

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SERVICE WITH AN AIR to bring the spirit of pompadours and silver buckles to tea time. Silver plated in the Regent design, it includes ■ coffee pot, $40, capacity 6 half pints; tea pot, $35, 6 half pints; hot water kettle, $90, 6½ half pints; creamer, $25, 12 ounces; sugar bowl, $30, 6″ high; waste, $20, 3½″ high; waiter, $82, 23½″ long. At Robert Koerber, Inc., Fort Wayne, Ind.



WHAT TO GET. Your best friend's daughter is to be married in October; you want to get her something nice, not too expensive, and if you think much longer you'll be bored with the whole procedure. So here you are—Orrefors bookends, heavy, beautifully cut and *very* different because they're vases, too. $20 the pair at Sweden House, 6 West 51st Street, New York.



AUTUMN FANTASY, with swirling leaves, sudden gusts and clear cold nights whispering frosty promises. So, here's an Adam dog grate in black iron with brass decoration that is 24″ from leg to leg and 20½″ high. For a real coal-burning fire, $45, and if you're minus ■ chimney the same grate with ■ magical electric fire (real magic) is $75. H. A. Bame, 101 Park Ave., N. Y.



COLONIAL WING CHAIR

Unusual, quaintly beautiful Early American design, legs of Queen Anne pattern in solid mahogany. Height of back 44″, depth of seat 24″, width over all 31″. In denim $35, in Colonial coverlet weaving, choice navy or delft blue, jade green, rust, $49.50, express collect.

Write for illustrated folder

ISABEL IMBODEN SHEEN
HANDICRAFT SHOP
BRISTOL ▪ VIRGINIA



Sterling silver service by Bailey & Co. Circa 1850. Tray genuine Sheffield, zinc back, silver mounted. Price $750.00 for service and tray.
This is only one of more than 100 services that we have in stock.

Unusual Opportunity

To fill in your inactive and obsolete patterns of flat silver. We have accumulated more than three hundred of these patterns, such as:

Old French	Lily-of-the-Valley
Canterbury	Louis XV
Lancaster	Medici
Georgian	Norfolk
Les Cinq Fleurs	Orange Blossom
Lily	Violet

This silver has been used but is offered in first class condition and materially under the price of new.

★ *UNUSUAL SILVER* ★

We have one of the largest stocks of unusual silver in the United States, same consisting of tea services, compotes, pitchers, etc., by America's leading silversmiths, also foreign makers.

Correspondence Solicited
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43 South Main St.
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Send for booklet "H"
"What's New in Housewares"

HAMMACHER SCHLEMMER
145 EAST 57th STREET ▪ *Since 1848* ▪ NEW YORK







GRAVY BOAT
with round tray
An effective duo . . . silver plated. Boat, 4½" across, 3" deep. Tray, 6½" across. Set.....$8.50.
Olga Woolf, LTD.
509 MADISON AVE., N. Y.
Suite 312 ■ PLaza 3-1401



The Spinet Grand
Exclusively by
MATHUSHEK
EST 1863



Tone, action and beauty of design are the three requisites exemplified in the sensational SPINETGRAND.
The most welcome creation in the progressive development of the Grand Piano, the SPINETGRAND graciously adapts itself to any interior. Musically satisfies the most critical.
Do not confuse the SPINETGRAND, exclusively by MATHUSHEK, with the many so called spinets of vertical construction.
Insist on the SPINETGRAND. You will be thrilled with its distinctive beauty.
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MATHUSHEK
43 West 57th St., N. Y. C.



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DECORATIVE BOTTLES shaped like violins lend ■ note of whimsy to a room. These come in two sizes: the larger one costs $.75, the smaller $.50—think of it! The large flask makes a superlative foil for ivy, and if you put brandy in the $.50 size it becomes the warm color of ■ true Amati violin. Malcom's House and Garden Store, 524 No. Charles Street, Baltimore, Md.

SHOE SHINE: If you and your new husband are on ■ budget, go ahead and economize, but do it with zest and have fun! This gadget will save you dimes and cobbler's bills; it's called Slick Shoe Cabinet and comes in ■ walnut finish. Inside go the tools, and the foot rest gives it ■ "no-fooling" look. $1.25 at Wanamaker's, Broadway and 9th Street, New York.





EIGHTEENTH CENTURY REVIVAL, and ■ very fine job it is. The Gloucester Leg Stool was found in an old Virginia plantation home and is craftmade of fine mahogany and selected upholstery. A gift that will bring a shower of hurrahs upon your head and make you a favorite aunt. The Hepplewhite design as shown is priced from $10.75 to $14.50. Percy Watt Hood, Gloucester, Va.

FROM OLD MEXICO



HORS D'OEUVRE SET
with four dishes and a center bowl, fitting snugly on ■ pottery tray—14½" diameter.
Background of terra cotta color with liberal splashes of blue and cream.
Hand decorated in age-old Tonaltecan Indian designs.
A different and practical gift
$6.50 Postpaid
Imported by FRED LEIGHTON
15 EAST 8th STREET, NEW YORK



WHEN FLOWERS FADE
Jars still give interest and color to the garden.
Send 10¢ in stamps for brochure on Garden and Sun-room decorations.
GALLOWAY POTTERY
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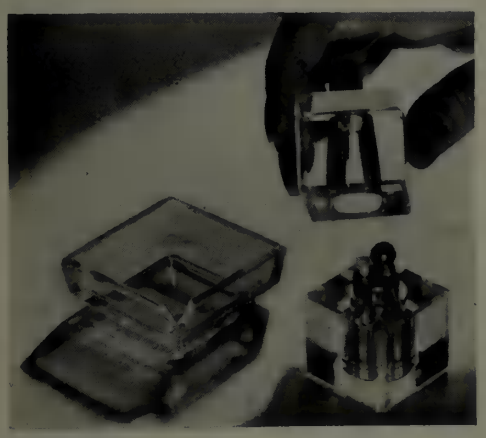


WO BIRDS with one stone: our gift problem is solved nd we wage a battle for big- er and better demi-tasse cups. n the upper left hand corner Wedgwood's green annular attern, $12.50 the doz.; upper ght, Mecklenburg ware, $12 ne doz.; lower left, Booth's eony wreath, $10 the doz.; wer right, Calyx, $12 the doz. ll from Plummer, Ltd., 695 ifth Avenue, New York.



MODERN CINDERELLA, except that *you* always have a substitute for your dancing shoes. If you're honeymooning, put this case in your traveling bag. The slippers are of moiré lined with downy fuzz, the soles are felt, size adjustable and the case rubber-lined. Comes in black, brown, navy, royal blue and wine. $1 at McCutcheon's, Fifth Avenue and 49th St., New York.

ONE IN A MILLION. You an look for a wedding gift ntil your ankles are swollen nd your judgment warped, ut you won't find the pot of old. We've found it, though— 's our budget baby, and our ride is insufferable. Imported rystal cigarette lighter, 2¼" igh, $1; set of four matching sh trays, $1. At B. Altman & Co., Fifth Avenue and 34th treet, New York.





AN UNJAUNDICED EYE. If you will look at your room and forget that you're the proud proprietor, nine times out of ten you'll discover a staggering dearth of tables. This is a drum model of natural Tahiti rattan with plate glass top, 13" in diameter, 17½" high. It's water-proof and light as a feather to lift. $18. Grand Central Wicker Shop, 217 East 42nd Street, New York.

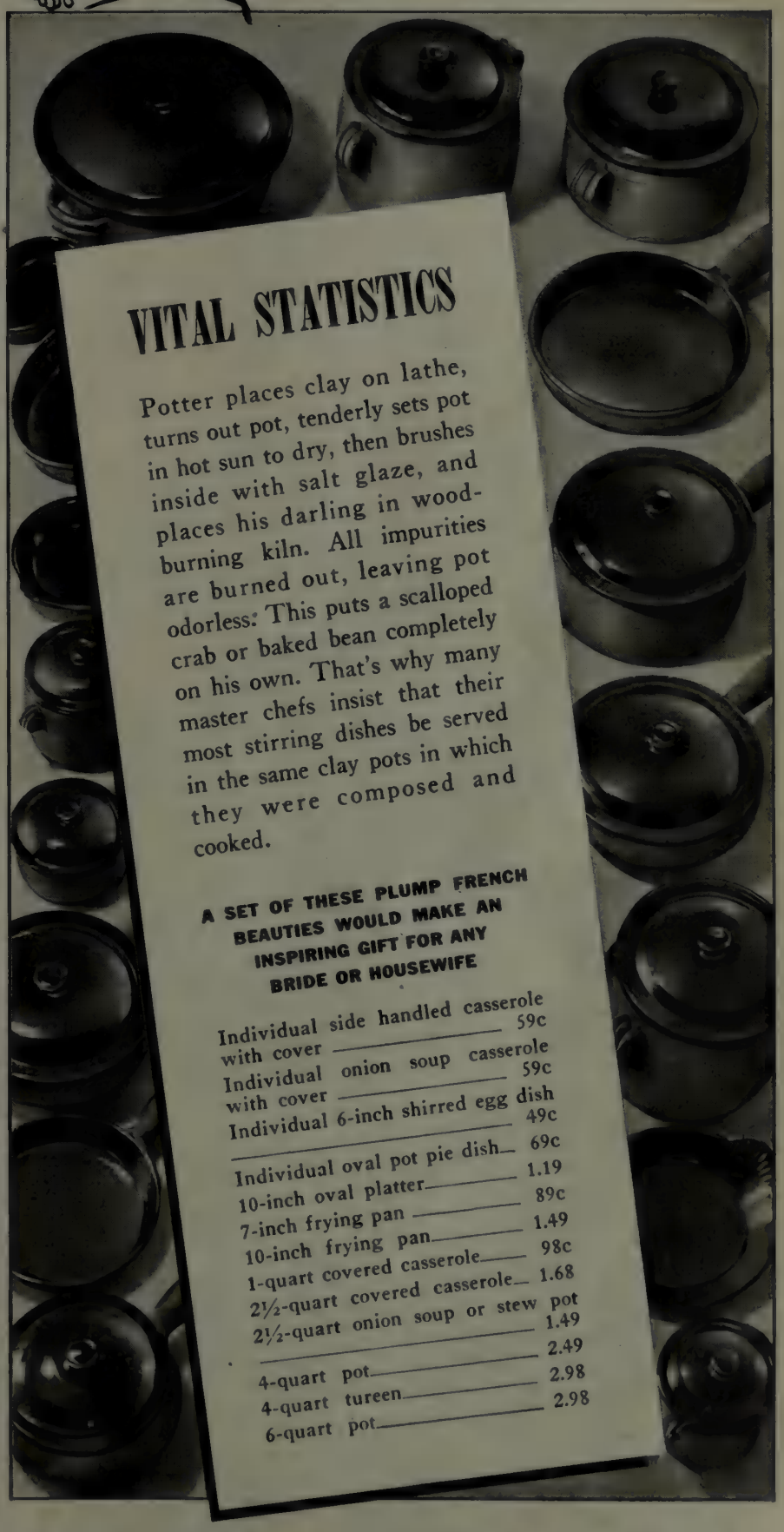
BEAUTY may be only skin deep, but what's on the surface s awfully important—and here's set that will "pretty" both ou and your room. Of natural naple, the flower basket design s in five peasant colors, blue, ed, green, black and white, nd the brush is the world- amous Prophylactic. $7.50 com- plete. Lord & Taylor, Fifth Avenue and 39th St., New York.



soup, soup, BEAUTIFUL *soup*

The humblest soup, stew, or bean becomes a thing of beauty cooked and served in these traditional earthenware pots and casseroles, made of natural clay in the south of France.





VITAL STATISTICS

Potter places clay on lathe, turns out pot, tenderly sets pot in hot sun to dry, then brushes inside with salt glaze, and places his darling in wood-burning kiln. All impurities are burned out, leaving pot odorless. This puts a scalloped crab or baked bean completely on his own. That's why many master chefs insist that their most stirring dishes be served in the same clay pots in which they were composed and cooked.

A SET OF THESE PLUMP FRENCH BEAUTIES WOULD MAKE AN INSPIRING GIFT FOR ANY BRIDE OR HOUSEWIFE

Individual side handled casserole with cover	59c
Individual onion soup casserole with cover	59c
Individual 6-inch shirred egg dish	49c
Individual oval pot pie dish	69c
10-inch oval platter	1.19
7-inch frying pan	89c
10-inch frying pan	1.49
1-quart covered casserole	98c
2½-quart covered casserole	1.68
2½-quart onion soup or stew pot	1.49
4-quart pot	2.49
4-quart tureen	2.98
6-quart pot	2.98

★ MACY'S ★ ★ ★ ★ ★

Famous Housewares, Basement

34th Street and Broadway



For single beds only; two hemstitched sheets and two pillow cases . . . . $32.50.

A background of fine, snowy-white percale strewn with a myriad of little multi-colored nosegays in an all-over pattern . . . this is "Millefleurs" . . .

If you've been wondering what would be "just the thing" for that engagement gift, or if your thoughts, like ours, have already flown ahead to the Christmas season, we suggest "Millefleurs".

mosse Linen

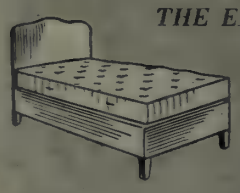
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HALE'S IS FEATURING

SIMMONS NEW HEADBOARD BED, CROWN TESTED RAYON TAFFETA SLIP COVER, MATCHING SPREAD



THE ENSEMBLE COMPLETE

including a Simmons Slumber King Mattress **69.50**

including a Simmons Beautyrest Mattress **84.50**

This new bed . . a combination Simmons Slumber King box spring and padded headboard . . has been designed for slip covers. Whisk them off for an inexpensive cleaning! Change them with your decorative scheme! Headboards in three shapes; Crown Tested Rayon quilted taffeta headboard slip cover and matching spread in three styles . . and ten new Fall decorator colors. Write for swatches.

Crown Tested for *Fast Color and Long Wear*

Hale's
420 Madison Avenue, N. Y. C.

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PERIOD BIRD CAGE. This one shown is Federal in design and every bit as stately as your great grandfather's bookcase. The cage is black with brass trim, the bars dull finish chromium, the stand mahogany finish. Adjustable perches, removable cups and tray make Richard's life a continual warble. Cage 18", stand 42", price about $30. R. H. Macy, Broadway and 34th St., New York.

THREE WISE MONKEYS and a chubby cherub. See No Evil, Speak No Evil and Hear No Evil lend a nice decorative touch to an end table, and the angels are really candlesticks in disguise. Each piece is signed by the artist. The monkeys are 7½" high and cost $6; the angels are 4" high, $5 each. We found them at El Futuro, 1283 Sixth Avenue, New York.





OUT OF THE FRYING PAN into the chafing dish and your hot buffet will be a raving, tearing success. The water pan, meat pan, cover and alcohol lamp are of copper, lined with pure block tin. The only cleaning necessary is hot soap and water and a drying with a soft towel. You'll keep it forever. 9" x 12" chafing dish, $27. At the Bazar Français, 666 Sixth Avenue, New York.

NEAT but not gaudy, and easy as pie to work. Suppose you want to call Klipp's drugstore: slip the arrow down to K, press the button at the bottom, and there's the right page! No dog-eared directories, no thumb-marked note books. With loose leaf pad it comes in black, brown, red, blue or green. $2 at Abercrombie and Fitch, Madison Avenue and 45th Street, New York.



HEPPLEWHITE BOOTERY (Slipper or Linen Chest)

(Solid Mahogany Inlaid With Satinwood)



COPIED from an original piece found in the Valley of Virginia. Size; 36 in. high overall, 30 in. wide, 15 in. deep. Top drawer divided into three sections with removable slides. Number to be sold at this special price limited!

Special Price **$36.00** F.O.B. Richmond

From Maker Direct to You!

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VIRGINIA ARTS & CRAFTS

"Re-Creators of the Old Virginia Furniture"

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A COCKY SET, and just for two, so when your work-weary husband comes home at five restore his spirits with a cocktail and his sense of humor with this set. Of clear glass, the shaker is 9½" high and the stopper is a pompous and rather smug cock. The stems of the two glasses are its offspring, bravely supporting a generous cocktail. $10 the set at Neiman Marcus, Dallas, Tex.



AN ECHO OF THE NINETIES. If you have a gold watch of your grandfather's or a miniature of your grandmama, this is the place for it. The bases are blue, green or rose glass, the frames gilt, the domes clear glass and they're from 3" to 6" high. Nostalgic as a Victorian valentine or a waxed flower centerpiece. Small size $2.50, large $3. Miriam Stevenson, 435 Park Avenue, New York.



HEART BENCH, calculated to arouse atavism. As for us, pride in the good old days and a picture of what the bench would do for an early American room romped about together and we wanted to show it to you. Hand-hewn, of rock maple, it's 43" x 18" x 15" high and 3" to 4" thick. It costs only $12.50 at Hammacher Schlemmer & Co., 145 East 57th Street, New York.



THE MERRY-GO-ROUND HORSE Who Ran Away is a weather vane now, mane flying, nostrils dilated and having a time for himself. The standard is polished brass, the letters and horse cast aluminum with reflective finish which makes them glisten in the sun and look like Pegasus in the moonlight. 3½' high, $25. Garret Thew Studios, Box 71A, Westport, Conn.



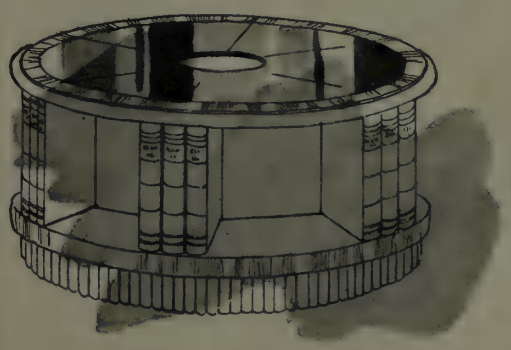
3-compartment cigarette box with hinged cover, monogrammed, has a silver deposit outlining the top, 6½" long, $7.50; single compartment box, 4¾" long, $6.50. Hand-made sterling ash tray monogrammed $4.00; plain $3.00. Match box to match, monogrammed, $2.00.
(Underline initial of last name when ordering.)
THE CAN-DLE-LUXE SHOPS Inc.
542 Madison Avenue New York
Wickersham 2-2177

DESIGNED FOR SLOANE'S HOUSE OF YEARS

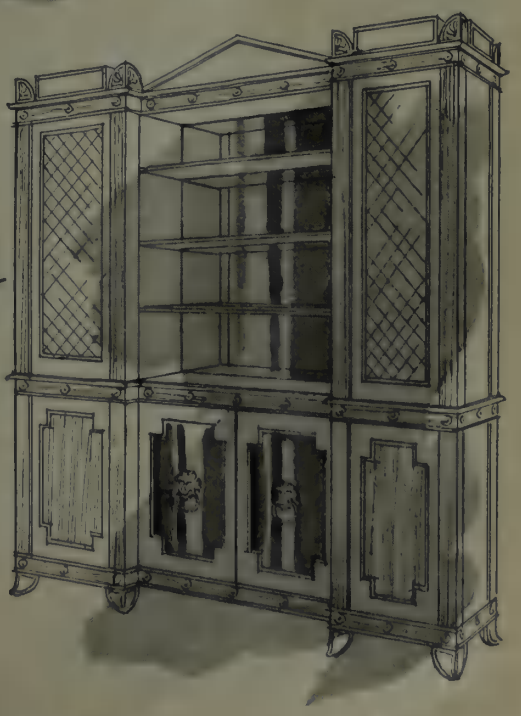
We wanted something extra eye-opening for the current House of Years. We got it...by cajoling our premier decorator into actually working out several of his cherished ideas for furniture. Sketched here are three notable pieces from his group designed especially for the House. They speak for themselves...and what they say is prophetic of things to come in decoration.



MODERN perspective on French Jacobin: mahogany commode with leather drawer fronts, stirrups, belt and buckle handles. The top is mirrored; the union of leather and wood a new one to watch...$175.



REVOLVING coffee table. Done in yew wood and pine with sections for books, a well for flowers and a mirror top to reflect them...$135.



MAGNIFICENT break front of Regency influence. The front panels are of gun-metal mirrors, topped by a plain mirror. The grille side compartments are indirectly lighted...$650.

W & J
Sloane
FIFTH AVENUE AT 47TH · NEW YORK

ANTIQUE ENGLISH SILVER
OLD SHEFFIELD PLATE & REPRODUCTIONS



Revolving supper dish including two silver vegetable dishes, one by Richard Crook, London, 1805, the other by Hunt and Roskell, London, 1872, bearing the Arms of the Earl of Lonsdale.

James Robinson INC.
731 Fifth Avenue
PALM BEACH NEW YORK LONDON

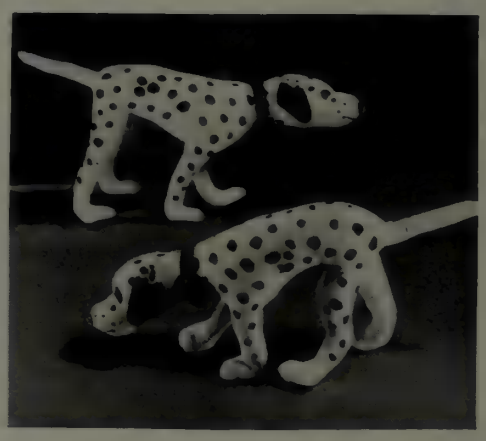
window shopping



OUT OF THE PAST comes the ghostly echo of a colorful Oriental custom. They're old Chinese charcoal irons, but we think the big one makes a pretty exciting door stop and the small one a superlative ash tray. Of bronze, decorated with carved figures and a white jade handle, the 9″ size is $7.50, 5″ size $5.50. At Gunn & Latchford, 323 Fifth Avenue, New York.

MEXICO. If you're a young bride and don't want to use your Lenox china every day, go Mexican with a flourish and get pottery as gay as Goya's palette. 10½″ dinner plates, $1.75; 8½″ salads, $.95; 5″ bread and butters, $.65; 3″ coasters, $.50. The Aztec glazed ware comes in cream, green, blue, black or terra cotta with bright designs. Fred Leighton, 15 East 8th St., New York.





SNIFF AND SNUFF, and Snuff in the background seems much more interested in his brother's spoor than in what's in front of his own nose. But they're having an elegant time, and imagine the ovation the nursery will give them! English imports, hygenically stuffed, they are about 18″ long. The price is $3 each at Childhood, Inc., 32 East 65th Street, New York.

RHYTHMIC BEAUTY to set the tempo of gracious living; and we defy you not to be completely devastating in your living room with these lilting sentinels on guard. The classic nineteenth century brings us the design (very rare in glass) and the crystal urn vases are 5½″ high, 5¼″ wide. They are only $4.95 the pair at Scully & Scully, Inc., 506 Park Avenue, New York.





ECHOES OF THE PAST

Magic replicas of priceless 18th Century Chinese *famille rose* porcelain vases, bring fluorescent pinks and greens to the bride's new home. For the mantel or hanging shelf, they are 10½″ high with carved teakwood bases. $20.00 the pair.

YAMANAKA & CO. INC.
680 FIFTH AVE. NEW YORK

LOAFER-REST



with a recouperative aim for returning summer vacationists!

Leave it near your favorite chair folded—when you sit, just flip it, and you've got the smoothest leg and foot-rest money ever bought!

$1.50 postpaid.

Evelyn Reed's
524 Madison Ave.
New York

HI-JACS



These smart new dripless covers, which fit any size glass and bottle, are made of genuine "Lastex" and processed yarns. They come in white with red, blue, yellow, green, black, or brown. A delightful gift in an attractive gift package.

Set of 6 for $1.00 postpaid.

Please send .....sets of HI-JACS for
which I enclose check or money order for $....
Color ..... Assorted .....
Name .....
Address .....
City .....State .....

KILLINGER COMPANY
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CRYSTAL



FIXTURES
At Prices NEVER SO LOW!

NOW you can give your home the scintillating beauty of B-K Crystal Fixtures at a much lower cost than you would expect to pay for these superior quality fixtures, fashioned of brilliant imported crystal and cut glass.

LIFE-TIME BEAUTY FOR YOUR HOME

Created in a number of graceful craftshop styles to enrich every type of home . . . or special designs can be fashioned for any decorative motif. Also a complete selection of brass and wrought iron fixtures—refreshingly "different" from the usual "stock" styles. Order direct or write for catalog.

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2826 Olive Street, St. Louis, Mo.

Sandwich Humidifier



Provides an ideal way to serve and store sandwiches, cakes and baked goods. Humidor keeps foods constantly fresh and tasty. Use tray and wooden inset for serving cheese and cold meats; tray alone for beverages. Made of spun aluminum — will not crack, chip or rust. Tray measures 11¾″; cover will fit a 4″ high round cake. A thrilling new serving accessory for the modern hostess! $2.75 complete.

Plus postage. Write for Catalogue "B"

REITS 613 Lexington Avenue New York



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BREAKFAST IN BED, and life is very exciting business. With coffee served on this tray, you'll feel like Alice in Wonderland on an Ina Claire holiday. It comes in light blue, peach and white with the gayest flower decoration imaginable, has collapsible legs and measures 22″ long, 12″ deep, 6½″ high. $6.25 at Personality Decorating, Inc., 142 East 57th St., New York.



WISHFUL THINKING. You probably have an ideal room locked in the nether regions of your mind and at last it can come true because Mr. Nemeth is a wizard and an upholsterer. Select your fabrics and leave the rest to him. The chair is an example. Covered in genuine white leather with brass nails and stuffed with 100 percent pure hair, it costs $52.50. 211 East 57th Street, New York.



LEST YOU FORGET, ashtrays have been known to upset the newly-wed's applecart. You must be sure to get good ones and, incidentally, these make nifty wedding presents. In polished chrome, polished brass, green or regular bronze, 8″ diameter, they cost $7 with polished brass lighter, $6 with cork pipe knocker. Rena Rosenthal, 485 Madison Avenue, New York.



A PICTURE OF YOU, complete with orange blossoms and tulle veil, should have a very special setting, and here it is: a brocade ensemble, rich as a courtesan's ball gown. 9″ x 12″ frame, $8; 7″ x 9″ or 8″ x 10″ size, $6; 3½″ cigarette box, $3; match box, $.50; engagement book, $5. Colors: beige, blue, rose and green. Froelich Leather Craft Co., 43 West 16th St., New York.

• FOR A WELL-DRESSED HEARTH CHOOSE BRASS •

Autumn chills suggest a cozy crackling fire. What nicer than with our handsome accessories?

Solid brass ANDIRONS, 21″..... $9.50 pr.

Solid brass 3-tool SET with space-saving base, 28″ high..... $9.50 set

SCREEN with adjustable 4 panels, each panel 30″ high x 13″ wide. Of fine black mesh, brass frames..... $9.50

ANDIRONS, Fireset and Screen, Complete..... $26.50

Mail 10c for metal ware catalog E-10

ADOLPH SILVERSTONE

Established 1898

21 Allen Street New York, N. Y.





East is East and West is West but the twain meet charmingly in this set for sauces or solids. The Hawaiian bowl (six inches long) is of brown Koa wood, hand-tooled. Against it gleams a Georg Jensen silver serving spoon. A perfect gift—$11.75. One of many suggestions from our new book of gifts, ready October 15th. Send for it now... Christmas will soon be here!

GEORG JENSEN

667 FIFTH AVE. NEW YORK CITY



LACE CLOTHS—destined to assure success for the most carefully planned dinners. This lovely example of Belgian Milan lace is trimmed with equally handsome insertions of Point de Venice. The cloth, 72″ x 108″, with 12 dinner napkins, is $350. the set. Available as well in all other sizes.
GRANDE MAISON DE BLANC — 746 FIFTH AVENUE, NEW YORK

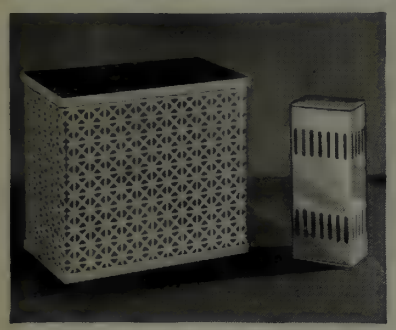
THESE KITCHEN HELPERS ARE ONTO THEIR JOBS!

SELF-DAMPENING IRON — This amazing new Steem-Electric Iron actually *dampens the clothes as you press*. Banishes nuisance of sprinkling and pressing cloths! Cannot scorch or burn. Light and easy to use. Does a tailor's proud job on woolens. Ideal for chiffons, metallics, rayons. Rejuvenates velvets. Gives smooth finish to linen. $12.95.





KNIVES SHARP AS RAZORS! — And why not? For they're hollow-ground by Case in the same way he's been making razors for umpty years. To slice meat with this 9½" slicer is a revelation, $2.50. Prices include leather sheath for mutual protection. Carver, $2.50; Utility Knife, $1.75; Paring Knife, 75¢; Sharpener, $3.25.



ODAC DESTROYS K. O. (Kitchen Odors) —A good-looking metal cabinet that attaches to your light socket and banishes odors of cabbage, fish, onions, etc. Keeps dining room free from telltale aromas. Purifies smoke-filled living rooms. AC current, $13.50; DC., $15.95. Small, non-electric model for closets, $2.00.

LEWIS & CONGER

New York's Leading Housewares Store

45th Street ▪ 6th Avenue, New York, N. Y.

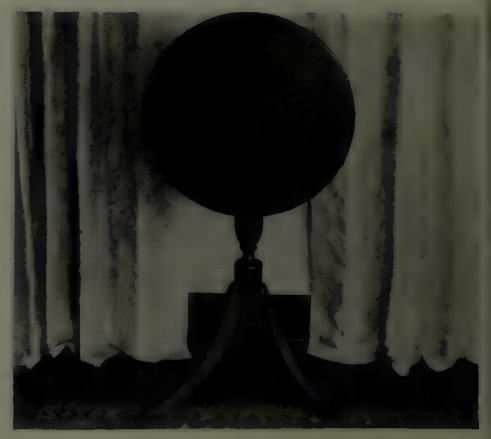
VAnderbilt 3-0571

window shopping



SMART GIRL. Pretend you're getting married October 22nd; a Bermuda honeymoon, and you'll "set up housekeeping" in early November. You want your apartment to be unusually nice, and these old Bohemian hand-made chimney lamps are a fine start. 21" high, electrified, with blue base and removable chimney, they cost $5 each. Reits, 613 Lexington Ave., New York.

MINUET IN MAHOGANY. Biggs Antique Company again gives us ▪ Colonial reproduction that measures up to their rigorous yard stick, but the price is very special. Originally used as a candle stand, it's now ▪ tilt top table with a beautifully shaped pedestal and reeded legs. 30" high, 20" in diameter. $16.65. The address is 316-318 East Franklin Street, Richmond, Va.





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height 5¼"

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MODERN END TABLE perfect for many uses



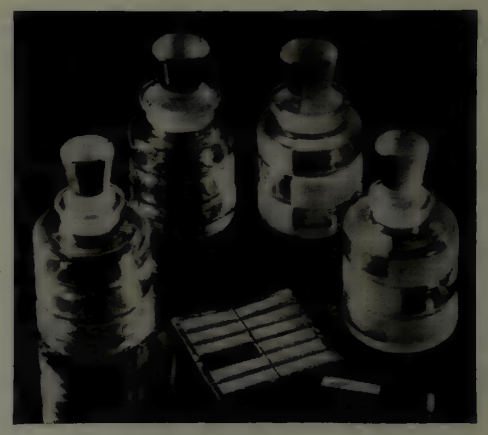
Tilt Top Tillie Table with adjustable height brings amazing new comforts when you read, write or eat in bed or easy chair. It adds the final touch of beauty and comfort to your room.

In mahogany or walnut, **18.85**, prepaid if your dealer fails.

Tillie's Book **"Joy in Bed"** is free.

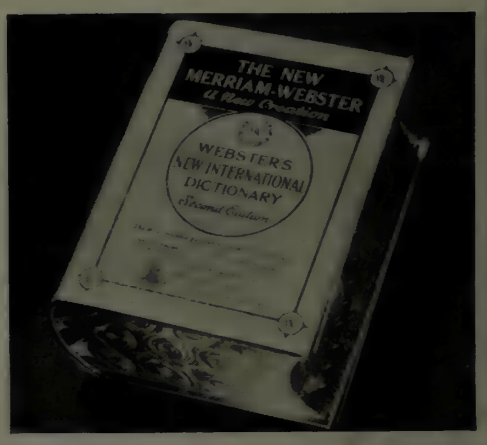
Franklin Table Company

2020 Village Drive Louisville, Ky.



BATHROOM BOTTLES, as nice a group as we've seen. They come with narrow or wide mouths (no more fishing for cotton with a toothpick), and in plain or carved frosted crystal. 5½" high, plain ones are $1.25 each, frosted $1.75. With every four bottles comes a set of 12 metallic labels for mouth wash, cotton, etc. Carson, Pirie, Scott & Co., Chicago, carry these aids to tidiness.

A GOOD IDEA. For the girl who's having a big wedding and who will be bombarded with silver, glass and china, this is The Gift—a new Merriam Webster dictionary. It has ▪ buff buckram binding, measures 12⅜" x 9¾" x 5" and costs $20, ▪ small price for a lifetime of service and a reliable authority. You can get it at Brentano's, 1 West 47th Street, New York.



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ACCENT WITH A DOLL!

Smart decorators are emphasizing their pottery, their crystal, lacquer, maple, or cloisonne with exactly the proper doll. By far the widest choice of authentic foreign dolls is assembled by Kimport who collects for collectors.

Bulletin B, free on request, shows 150 imported dolls.

KIMPORT DOLLS, INDEPENDENCE, MO.



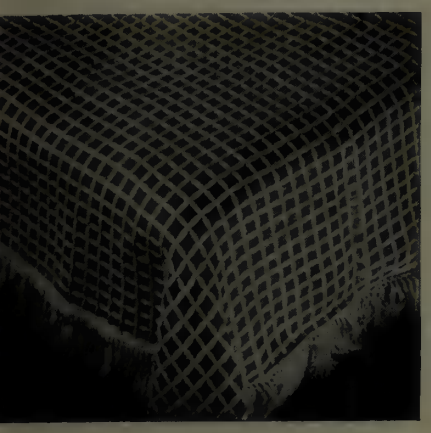
Woodcarved Swiss doll—$10.50

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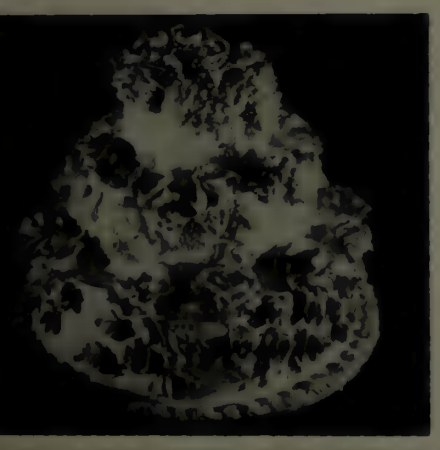
LL-TALE TOUCHES, or
ping Peter to pay Paul,
ch sounds like a second rate
ie. What we mean is don't
a Sheraton breakfront and
l the effect by shoddy ac-
sories. Here's an etched crys-
bowl with grasshopper de-
to round out any room.
" high, cost $3. You can
it at Stern Bros., 42nd
eet between Fifth and Sixth
enues, New York.



MISS DIXIE is the name of this bedspread and there's a suggestion of jasmine and magnolia blossoms about its fresh simplicity. Comes in rose, blue, gold, green, peach or mahogany with raised white squares, fringed edge, and it launders like a dream. Single size, 76" x 107", $6.50; double size, 91" x 107", $7.50. McCutcheon's, Fifth Avenue and 49th Street, New York.



KEEP FOREVER and to
s on to your children's chil-
n. It's a sterling silver water
her with singing grace and
ft to its lines that betokens
egal poise. It is 9½" high
has a capacity of 4¼
s. Put it on your sideboard
it will key up the entire
ing room, or send it as a
lding gift and the bride will
s you. $50 at George T.
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MENDELSSOHN'S WEDDING MARCH, reception, champagne, toasts and—the Wedding Cake! You cut it, your new husband helps and you make your first wish together. So order your cake from Schrafft's. Their newest models are decorated with realistic icing flowers and range in price from $5 to $85. Delivered only in metropolitan area. 58 West 23rd St., New York.

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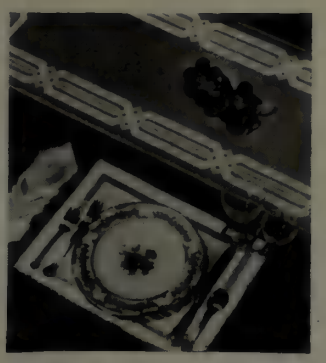
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TABLE LIGHTER, (guaranteed) on footed base..... 8.95

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A blanket cover of rayon crepe, soft as a cloak of butterfly wings. Trimmed with Breton type lace and made with hand-mitred corners, single size is $7.95, double size $8.95. Three letter lace monogram $2.50 extra. Blue, peach, ivory, gold, green, tea rose. Color samples on request.

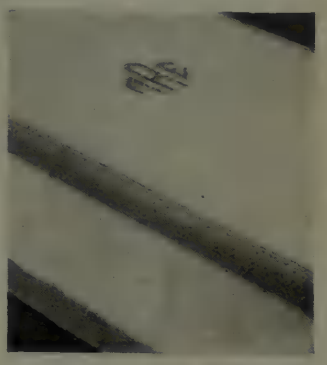
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A PLACE IN THE SUN i assured for this coffee table, a you can very easily see. Th top measures 24" x 44" and i an unusual arrangement of ½ plate glass resting on curved glass supports also ½" thick The base comes in any colo lacquer, $69.50, and for a sligh extra charge you may choos any type wood for the base Modernage, 162 East 33r Street, New York.

DOWN TO BRASS TACKS, and very soft they are. Bride or bachelor girl, be sure to get your blankets from McGibbon because they have a surprise for you. A pair of the purest wool white blankets, 72" x 84", satin bound in a choice of nine colors, comes wrapped in Cellophane, beribboned and in ■ silver chest. Don't miss this chance! Only $25 at 49 East 57th Street, New York.





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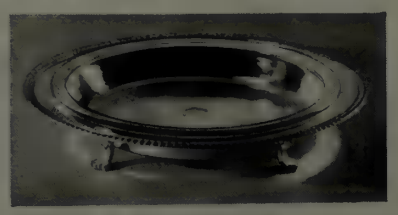
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PARTY GIRL, which means you either go in for mass affairs and much milling about, or a handful of people, cocktails, an open fire and lots of talk. If you're the latter we like you very much, and this kola wood tray is yours. 8⅛" long, hand-turned, it is $7; the sterling cheese knife in the cactus pattern is $6. At Georg Jensen, 667 Fifth Avenue, New York.



SERVE THE PIE—IN SILVER



Shipping charge prepaid in adjoining states. Otherwise collect.

$7.95

Setting for a masterpiece, this rimmed and footed pie plate holder, in silverware, with gadroon edge. Alone, the large, round silverware dish, 12¾" in diameter, which is heavily plated on copper, can be used to serve ice cream, any dessert or molded salad. It comes complete with a standard 10½" pyrex pie plate.

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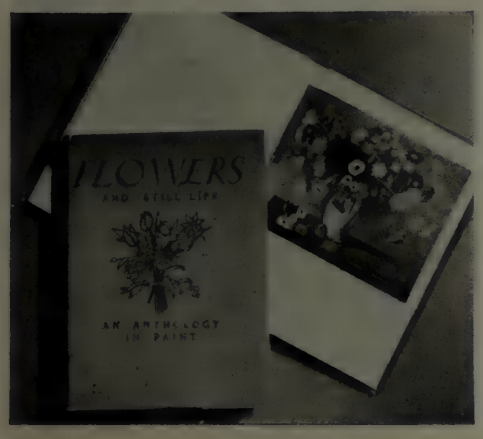
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HEARTH HARMONY, with you curled up in a wing chair and the flickering fire throwing leaping shadows on this solid brass coal scuttle and Cape Cod lighter. They're entirely hand wrought and we're gasping with admiration. 12½" scuttle, $6.50; Cape Cod lighter, complete with tankard, torch and tray, $4.75. Express collect. Adolph Silverstone, 21 Allen St., New York.





FLOWERS AND STILL LIFE is a book you'll want to own, linger through, reread, and all of a sudden you'll find you know more about still life painting than you ever imagined possible. The 16 full color flower prints (suitable for framing, mind you!) and 54 black and white reproductions are accompanied by comments. $2.50. Studio Publications, Inc., 381 Fourth Ave., New York.

BECAUSE we have a special warm spot for you Window Shopping readers, we show you this item with great gusto. It's a glass card case with a 3-letter monogram. When you remove the cards you have two ash trays, each with two rests for cigarettes. 5⅛" x 2" x 3⅛" high. Engagement present! Yes? $2.50 express collect. Evelyn Reed, 524 Madison Ave., New York.





FIRST IMPRESSIONS. Make the foyer an exciting room instead of a hodge-podge, and this ivy table and English Staffordshire lamp will do the same things to your hall that a Patou gown does for you. The mahogany table with recessed copper bowl is 23" x 16" high. $15.98 complete. The lamp with hand-made shade, $9.98. Paris Decorators, 433 Fifth Avenue, New York.

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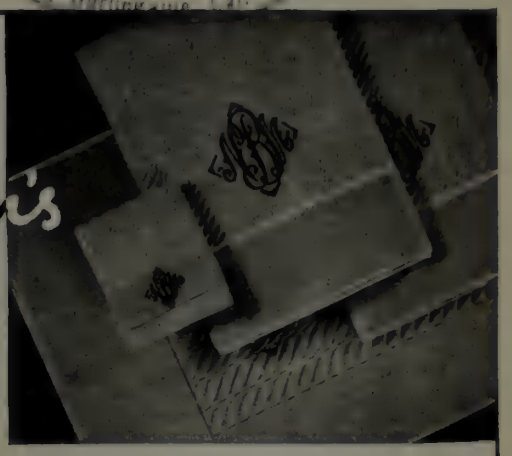
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AMERICAN MINIATURES. Reproductions of eighteenth century originals now in the Metropolitan Museum, one of Edward Coverly by Henry Williams, and the other of Mrs. James Lowndes by Edward Green Malbone. The frames are pure gold leaf, the mats midnight blue velvet, and the inner frames beaded metal. 5⅞" x 6¾", $12 each. Foster Bros., 4 Park Square, Boston.

BRIDES love tea caddies; your niece is going to be a bride; hence your niece will love tea caddies — which is sound logic. The Georgian design is 3⅞" high; it costs $27. The octagonal caddy is 3⅛" wide and recalls the Dutch school of the Queen Anne period, $12. Hand-hammered spoon $3.50. All pieces sterling. George C. Gebelein, 79 Chestnut St., Boston.





Perfect balance -

Val St. Lambert, famous Belgium master, made these cut flute glasses of clear, ringing, sparkling crystal . . . with rare perfection of balance. Choice for gifts.

Doz. (Prepaid)
12 oz. Highballs . . 12.00
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MAKE NEW PINE WALLS LOOK LIKE OLD ONES

Write for booklet

COLONIAL STAIN COMPANY
157 Federal Street
Boston, Massachusetts



A TIMELY GIFT, because Swedish art is here to stay (hurray!) and because the Edgren Studios are a fount of wisdom on the subject. The handmade candelabra are of wrought iron in an old Dalecarlian pattern with the birch leaf of luck. $7.50 the pair. The Swedish poster, "The Ages of Man from the Cradle to the Grave," is priced at $2. 474 Boylston Street, Boston.

TABLE TALK, and this one's causing lots of conversation. It's made of antiqued wrought iron, has folding legs, and measures 18" x 12" x 20" tall. The tray top is shaped like a leaf and when you see it as a setting for your bronze and gold chrysanthemums you'll be eternally grateful to us for having suggested it to you. Only $5 at Cooley's, Inc., 34 Newbury Street, Boston.



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CHATHAM TABLE $28.

Authentic reproduction, hand made by skilled craftsmen in our own workshop. Mahogany, inlaid with birdseye maple—of a period about 1790. Dimensions 16" x 24" x 25" high. Shipped express collect.

Write for free booklet of other authentic period designs.

THE TABLE SHOP
91 Newbury Street Boston, Mass.



THIS CONSOLE TABLE is a piece from the Peter Jones collection which has just been established at Paine Furniture Company. It is made of mahogany and the French finish—an elaborate and exciting process—gives the table a glowing patina. The top measures 35" x 18", and it stands 28" tall. Only $39, and the address is Arlington Street and St. James Avenue, Boston.

in New England



THE FOCAL POINT of liv-ng is admittedly the fireplace nd here's a Colonial mantel eminiscent of Samuel McIn-yre. With reeded pilasters it's nade of pine finished in enamel. Comes finished, $55, or partly inished with materials and di-ections to complete, $35. Height, 4' 5", shelf length, 6'. Any design made to order. Ar-drian Studios, 66 Main St., Nashua, N. H.



TEA AND TOAST, a blustery autumn day and a roaring fire; invite your friends and get this imported china. 8" plate has a well for cup, comes in pink, green, blue-green, yellow, rose, maroon, royal blue or French blue. Floral motif on plate and inside cup. Cups have full gold handles. $2.50 for the cup and plate, or you can buy eight for $20. Bigelow Kennard Co., 10 West Street, Boston.



POST BELLUM. An after-nath of whining shells and war ongs, this erstwhile cartridge older is now a waste paper asket, and a very handsome ne. It's made of cork and can-as with the British coat of rms on the front and is 16½" all, 8" wide. We hope it will olve a wedding gift problem. The waste basket costs $10 at The Artisans, 165 Newbury Street, Boston.



EVEN A BULL IN A CHINA SHOP would have a high re-gard for this Webster pattern. American made, it's simply but richly decorated in browns on an ivory ground and edged with fine gold. It's carried in open stock and a dinner service of 65 pieces, ample for six per-sons, costs only $50. This digni-fied new pattern is exclusive with Jones McDuffee, 367 Boyl-ston Street, Boston.



BE PRACTICAL, even though ve sound like your great aunt Mathilda. The truth of the natter is that this condiment et is delicate enough to float ff the table—it's even called Bubble glass—and really will ave your china and silver remendously. Besides, the rice is fine. Cruets $1.25 pr., alts and peppers $1.25 pr., nustard jar $.75. Daniel Low & Co., Salem, Mass.

Classic style for the Fall



Here is an urn-design lamp from the Pendleton House for the Bride. It will be charming in any home. Excellent in pairs on end tables, console or sofa tables. Antique-ivory, turquoise, dubonnet, green or yellow bases with accent of color on handles and swag. Choose your own color scheme. Braid-trimmed Rajah-silk shade to match base.

• *Send us your order by mail. If for a bride, send your card; we will attractively wrap and mail it following your instructions. Free delivery in New England and New York state.*

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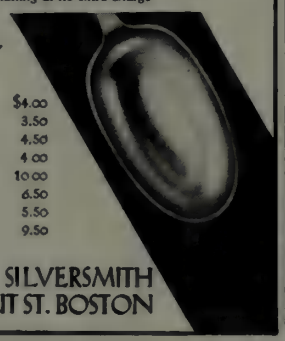
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WINDOW SHOPPING IN NEW ENGLAND



A GOOD BUY. Fall is the time to take stock of your china and, unless we miss our guess, you'll find chips and cracks and vacancies in your salad plates. So now you can get these! 7¼" in diameter, they are of opal translucent glass with beaded edge and assorted fruit patterns. Sold only in sets of 8 for $8. A peachy wedding gift. R. H. Stearns, Tremont Street, Boston.

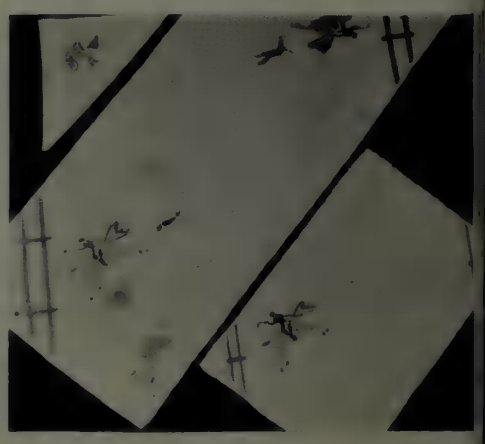
FIGURINE FANTASY, and here's as fine a pair of black-amoors as you'd ever meet on a safari. They are made of Perugian pottery and measure 9¼" tall. The baskets are for cigarettes, flowers and candy, and the combination of functionalism, decoration and a whisper of fantasy has unusual charm. $16.50 the pair at Carbone, Inc., 338-342 Boylston St., Boston.





THE TABLE SHOP. Even the name has a ring to it and the store itself is an altogether satisfying place. If you like to browse about looking at very fine furniture you'll have the time of your life—but meanwhile we've selected a piece for you. It's a Sheraton end table with satinwood inlay that measures 17" x 26" x 25" high. Costs $30 and the address is 91 Newbury Street, Boston.

YOUR TROUSSEAU. Have you enough linen? You'll find that you get the most use out of runner sets, and here's a very sprightly one. It has eight doilies, eight napkins and the centerpiece. It's hand-appliquéd in color with red or green border on a white background. The name of the pattern is "The Chase," and it costs only $15 at Makanna, Inc., 416 Boylston Street, Boston.





REVIVAL. The conventional pitcher has pulled itself up by the boot straps. The equivalent of a massage, facial and permanent for you has made this jaded item an exciting "must" for every household. It holds two quarts, has chrome top, removable ice cube container, and in ribbed glass is $6.60, plain glass $5.50. You will find it at B. F. Macy Co., 474 Boylston St., Boston.

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Window shopping



RAIN WAVE. If you're ■ ride moving into ■ new apartent, make it truly your own. ou met your husband in laine? Then get the map of our Waterloo, hang it over the ofa or have a lamp shade made it. 31½" x 23", gay with gnettes of historical landarks and bright borders, done 1 8 colors. Other subjects vailable. $1 at LeBaron Bonney o., Bradford, Mass.



NIGHT MUST FALL; lamps must light; rooms must sparkle; so here you are, the Light Fantastic. It's made of tôle with ■ painted wood base, ■ parchment shade and gilt galleries. 18¼" high, you may have it in soft shades of pink, yellow, blue, green or white and the heart-warming price is $8 for the complete lamp. It comes from Sibyl Wilson, 225 Fifth Avenue, New York.



MAKE A LIST, BRIDE— hen if your friends ask you hat you want, tell them. But ave a place near the top for hese Chinese boy book ends. " high, finished in red or reen bronze with Ivoroid faces nd hands, they're eating rice ut of ■ bowl with chopsticks. N. B. Note the pigtails. $10 the air, and they come from Ovington's, 39th St. and Fifth Ave. New York.



SETH THOMAS is ■ name not to be taken lightly when clocks are mentioned, and the whole town's talking about this Capstan model. Natty as ■ schooner in full sail, the case and ship's wheel are solid mahogany, the spokes and sash polished gold color. 8⅛" high, 6¾" wide, $9.95 for key wound or electric movement. At Abraham & Straus, Brooklyn, New York.



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Write for illustrated folder showing table and wall models from $12. up.

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window shoppin



ALWAYS GOOD, the weddin present that would win th popularity contest, if there wer such a thing. It's a tantalus se with two cut crystal bottles i a chromium frame, and you ma be sure that when the bride un wraps it, the tantalus will d you proud. The price is $18 and you will find it at Ovingt ton's Fifth Avenue and 39t Street, New York.

FOYER BRUSH. How many times have you powdered your nose in front of the hall mirror before dashing out to keep an engagement? And how often have you had to run back to your room for a brushing? Moral: Keep a clothes brush on the hall table. This English Ascot model in maple or walnut finish with three initials is $1. Altman's, Fifth Ave. and 34th Street, New York.



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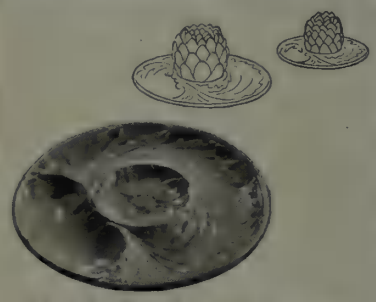
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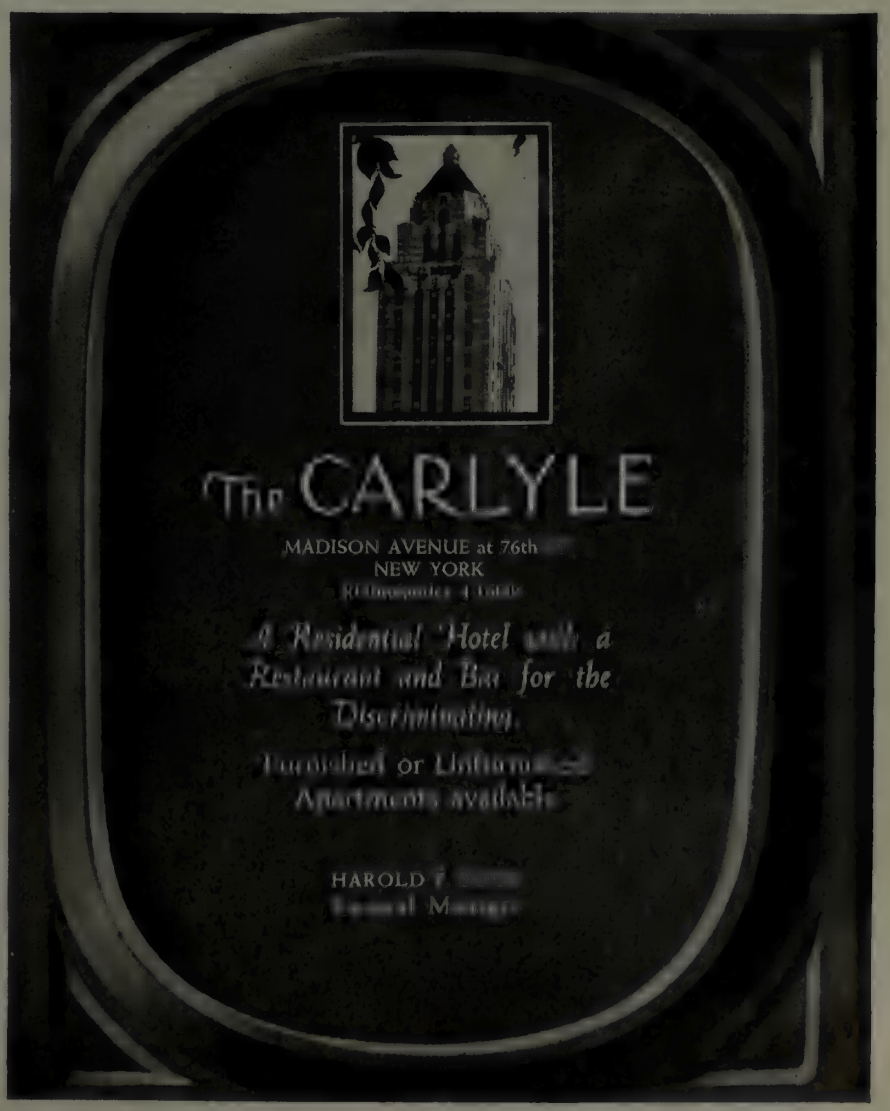
The St. Regis is frankly elegant from the crystal lustres of its chandeliers to the wonders of its wine cellars. It is a hotel of undeniable distinction



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SKYE TERRIERS. As is the case with all of the really older breeds of dogs, the origin of the Skye terrier is lost in antiquity. Reference to him is somewhat frequent in the writing of the early seventeenth century, so his origin certainly predates that time by a considerable period. For want of a better explanation for a typical terrier having his eyes covered with hair, the generally accepted version of the dog's origin dates from the Spaniards' attempted conquest of England, which was finally frustrated by Sir Francis Drake in 1588.

It is an authentic fact that ships of the defeated Armada were wrecked on the coast of the Scotch Hebrides, of which Skye is the most important island. Since it is known that griffons and spaniels were frequently carried on Spanish ships by the Dons, it requires little imagination to account for the cross-breeding with the native terriers of Scotland. Whatever be the true origin of the Skye, it can definitely be stated that it predates that of any other terrier breed known today.

For centuries the breeding of the Skye terrier was preserved because of the peculiar adaptability of the breed to the sporting hunts in vogue in northern Scotland. Persons today, who are ignorant of the sporting history of the breed, are apt to ridicule the thick hair which covers the eyes of the well-bred specimens. They do not appreciate that it was this characteristic, together with the short legs of the breed, which made it valuable and preserved it for more than three centuries.

The Skye lacks none of the audacity and coverage of the terrier. With his short legs he was enabled to go down into burrows of the foxes and others and bring them to the surface. The dense covering over his eyes acted as an armor in these underground battles. Generations of breeding with this protective armor have made the modern Skye still require this protection to his eyes, although it is no longer used for its original purpose. If these dense eyebrows were cut away from any dog, he would soon go blind, as his eyes, bred particularly sensitive to darkness, would be blinded by bright light.

Aside from his sporting value, the Skye was formerly used as a working dog to herd the Highland sheep. About the middle of the nineteenth century the Skyes became socially prominent and since then they have been known for their association with the Quality. Their rise to the élite came as a result of Queen Victoria's fondness for Skye terriers. The most renowned Skye terrier was not Queen Victoria's pet, as one would expect, but a rather woebegone specimen called Greyfriars' Bobby, who lived in Edinburgh about eighty years ago. Bobby's master was a Midlothian farmer, whose custom it was to come to the market in Edinburgh with his produce on Wednesdays. On these days he habitually had his lunch at a small dining room nearby. In 1858 when the farmer died, he was buried in Greyfriars churchyard situated under the shadow of Edinburgh Castle. Three days later the little dog appeared at the dining room for his lunch in a famished condition. He did not stop to eat it but grabbed what he could in his mouth and scampered away. The next day at promptly one o'clock and every day for fourteen years thereafter, Bobby appeared at this place at the same time for his food. No amount of entreaty would persuade him, however, to take up his home anywhere but at the mound which was his master's grave. He would desert that spot, it was said, only in the worst weather to take refuge under a fallen tombstone nearby. Bobby's devotion became legend. The rule forbidding dogs in the churchyard was forgotten but he did have one run-in with the law, when he was hauled into court for having no license. He was saved an untimely end by the intercession of the then Lord Provost, who presented him with a collar and thereafter until Bobby's death paid his tax.

Bobby lived in this manner until 1872, when he was buried in the churchyard close to the master to whom he was so devoted. To perpetuate the memory of the unparalleled devotion of this faithful animal a fountain surmounted by a bronze statue of Bobby has been erected at a prominent street intersection close by his grave.

This devotion to his master is typical of the breed today. Of course very few carry this one-man devotion to the extreme that Bobby did. But a change of masters for a mature



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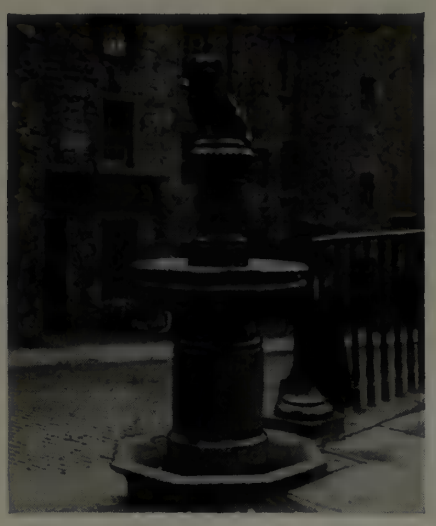
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kye terrier, who has not spent his hole life in a kennel, is generally very serious affair. The dog plainly uffers and it is months before he ill give his full devotion to another. Although predominantly affectionate, he typical Skye terrier is extremely hy of strangers, which, together with is terrier's courage, makes him an xcellent watchdog. One shouldn't be nisled by the size of the dog in be-ieving him a toy type, for he is fully apable of holding up his own end n an argument with the larger breeds. In fact, the size of his body, is head and his teeth compare with hose of an Airedale, and his heavy oat gives him the advantage of rmor in protecting himself in argu-nents with the larger species of dog-dom who may incline to take advan-age of his short stature. It is a pity hat the breed is so little known to-lay, as few others possess as many ovable qualities.

The decline in the number of dogs ndoubtedly resulted from the fact hat they were owned principally by he Quality and consequently breeders eld them for high prices. A few years ago in France a well-known kennel experimented with the re-establishment of the breed by making dogs available at prices prevalent in other popular breeds. The experiment was a tremendous success with the result that Skye terriers are more common in France today than in any other country. It is reassuring to the lovers of this dog to learn that a similar experiment is being attempted n the United States. It augurs well for the future of this experiment that he outstanding English and Scotch champions have been imported to this country for this purpose.



"Greyfriars Bobby" stands immortalized on a corner in Edinburgh, Scotland, a constant reminder of the devotion between the Skye terrier and his master

AMONG THE DOGS

by Henry Richmond Ilsley

COCKER SPANIELS. Today's dog is the cocker spaniel. But his climb has not been meteoric, like some others which have flashed with the suddenness of the woman's boyish bob and the current insistent return of Victorian curls. The spaniel is a very old breed and has been used for centuries, in one form or another, as a hunting dog. The cocker spaniel of today is being bred closely to the standard and with a greater regard to the qualities necessary in a hunting dog. This, however, does not account for his present pinnacle as the leader of all breeds in the United States. He has displaced the Boston terrier in the last few years, the latter having held over a long period the highest place in the affections of American dog lovers.

Why has the cocker gained such a tremendous vogue of late, both in the United States and in England and to some extent on the Continent? Undoubtedly one of the largest contributing factors has been the numerous field trials held on both sides of the water and the resulting publicity. Cockers and their field trial exploits have been placed before the public in the sporting and picture magazines, as well as in the newsreels. Field trial clubs and the spaniel specialty clubs have been most active in promoting their breed. The attendance at spaniel field trials in some places has mounted into the thousands, spectators leaving the scene with a more complete knowledge of the great courage, wonderfully developed scenting capacity, susceptibility to training and inherent hunting ability of these comparatively small dogs. These field trials have resulted in a large importation of the English type of cocker spaniels and the institution of rather extensive breeding operations. Definitely it was the field trial that was responsible for the great increase during the last fifteen years in the general interest in the larger English springer spaniel.

But the cocker spaniel possesses much more than his hunting ability to commend him. If his rather small size permits him access to difficult covers in the hunting field, it is also an important asset in his recommendation as a pet and companion in the large house or small apartment. He loves everybody in his home and is especially devoted to the children. He can bark with the biggest to warn the household of the approach of strangers. No dog is more adaptable

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GERMAN SHEPHERDS. One of the most striking examples of a sudden jump to popularity of a new breed is that of the German shepherd dog. While a member of one of the oldest herding breeds on the Continent, used for centuries on the farms, he was practically unknown on this side until the latter part of the World War. Individual specimens had been imported from time to time. Sentiment in this case proved the dominating factor in his immediate appeal. The returning doughboys smuggled back many of the dogs to whom they had become attached during their stay in Germany. With their dogs they brought back tales—some fantastic—regarding the prowess of these dogs. Then began a demand for the German shepherd dogs that was insatiable for a number of years. It carried the breed ahead of every other in the country, and the official registration figures broke all records. Their reputation as police dogs in their native land only increased their fame.

All of this came very near to being the undoing of the breed here. Germany could not begin to supply the demand for first-class specimens and dogs of all descriptions resembling a German shepherd were imported in increasing volume. American breeders bred for the market without discrimination—anything to get more and more puppies. Then the reaction set in. Exhibitors who bought anything offered found they could not win at the shows against the better dogs and dropped the breed in disappointment. The use of the breed as police dogs did not help, as a reputation for viciousness was spread abroad, almost wholly unwarranted. The breed sank into temporary disrepute.

But the German shepherd dog is too noble an animal to suffer long in eclipse. Gradually the tide turned again; but the return has been gradual. Progress has been built upon a firm foundation through the efforts of the specialty organizations and individual enthusiasts. Only the very top specimens are being imported and breeding has been on sound lines. The true worth of the breed has been disseminated and accepted. There is more real training being done. And once more sentiment is playing an important part in the big gain in popularity. This has been stimulated by the grand work of the Seeing Eye in training German shepherd dogs to lead the blind.

ESTABLISHING A BREED. New breeds not infrequently are recognized by the American Kennel Club and their pure-bred representatives are admitted to registration in the official Stud Book. The question has been asked: How do these different breeds become established in the United States? The governing body does not accept a foreign breed on the request of any individual. It must have been established in its native land and have been kept pure over a required period. Usually there must be a real demand and a particular niche for the new breed to occupy. Frequently there is a specialty club formed and there must be sufficient proved interest to warrant acceptance.

Sometimes there is a romantic side, and it was a case of love at first sight that resulted in the establishment of the Great Pyrenees dog. Mrs. Francis V. Crane of Needham, Mass., was responsible for the massive white dog's establishment here. When she first saw them she became enamored of the breed. It was as recently as 1931 that Mr. and Mrs. Crane brought to America the first dogs imported for the express purpose of breeding and the following year the first representative of the breed was exhibited at the show of the Eastern Dog Club in Boston. The breed was accepted by the Kennel Club in February, 1933, and the same spring Mr. and Mrs. Crane registered the Basquaerie Kennels. The Great Pyrenees Club of America was founded December 2, 1934. Thus one of the oldest known breeds was officially adopted here.



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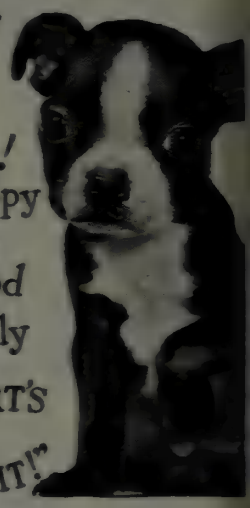
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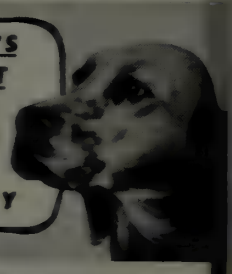
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NEXT MONTH

• We point with pride to the cover of this issue. It is a lesson in decoration disguised as a pretty picture, and why not? Its colors accurately reflect the spectrum of this fall's decoration. F. Schumacher and Co. lent us the amazing blue satin at the left, Stroheim and Romann the other three fabrics. A tube of M. H. Birge wallpaper is from Thibaut, a white Chinese vase from Yamanaka. Chrysanthemums are omnipresent. Opened to a pompous drapery diagram is "The Cabinet-Maker and Upholsterer's Guide," published in 1826 and written by a certain Mr. George Smith who had, at the time, the honor to be Upholsterer and Furniture Maker to His Majesty. This fine and instructive tome is the property of E. Weyhe.

• We point with affection to the turkeys above. Not, alas, that we raised them. That was done at Pinesbridge Farms by a better turkey-raiser than we. But because they epitomize a season which is dear to our hearts, and we believe that our November issue will prove in its own way to be as typical of the month as the turkeys. Then is the time of year when, from long association and force of the weather, you draw near to the fireside. The large jobs are already done. The curtains are sewed and hung, the new carpets laid, the wallpaper smoothed onto your walls. Outside the storm windows are up and the box has been covered. It is the time when you sit in your warm parlor and smugly enjoy your handiwork interrupting your leisure only to get going on the dozen little odd jobs you've been meaning to do for ever so long. Our November issue is concerned with such small things, with bookcases and corners. Our November issue is concerned with small things which are, none the less, essential to the success of any house. And with the pleasurable matter of living and entertaining in the home.

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HARRY M. DUNLAP, *Business Manager*

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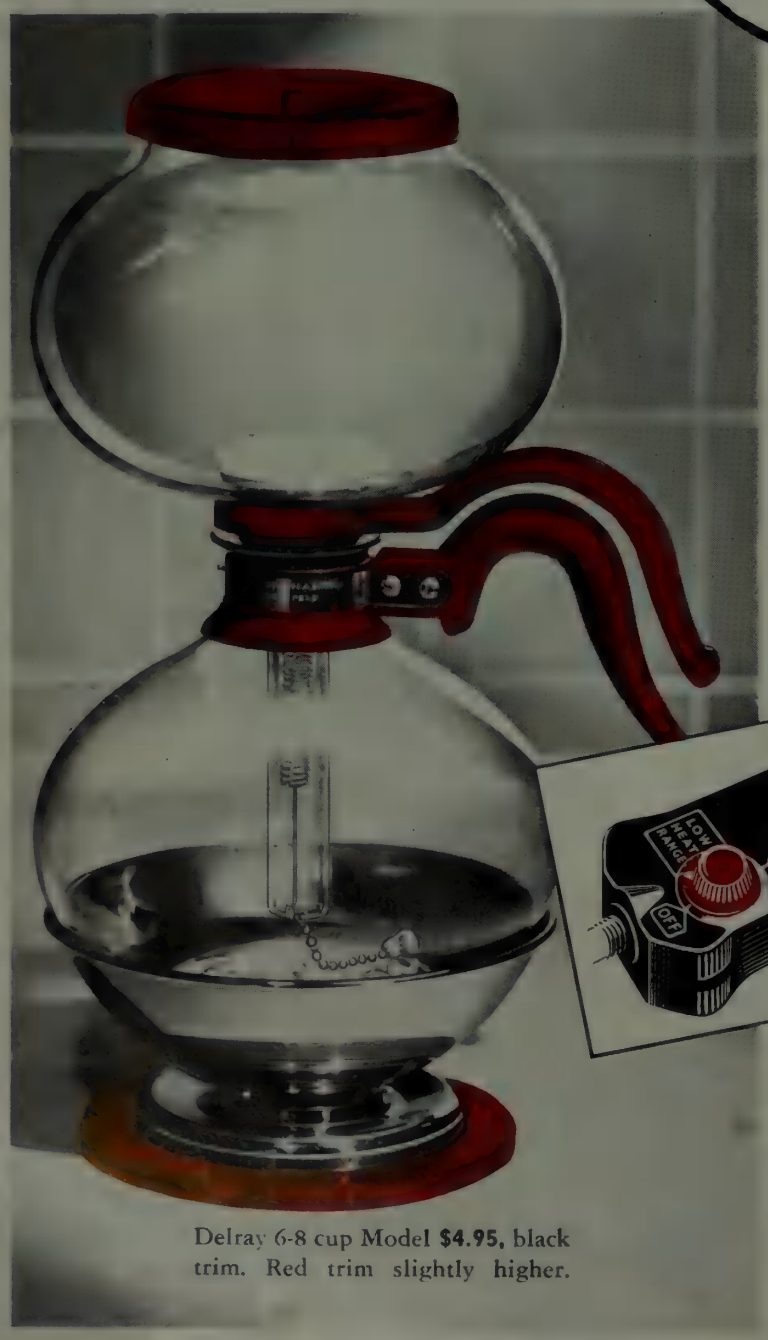
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of BRIDES . . . October's brides are fortunate in their home making, for the markets this year are full of new and exciting furnishings for the new homes. They are fortunate, too, that today it is smart to have one's rooms uncluttered. Space, color and excellence of design in furniture, fabric, and accessories is the rule. And because fewer pieces of furniture are necessary they can and should be of the best. Quality rather than quantity is the keynote of the home today. With this in mind we have prepared our fall decorating manual to be helpful to you in the selection of your furnishings and in its arrangement. We have gathered from everywhere the best that can be found and eight leading decorators have shown on our pages what can be done by mixing equal parts of good taste, good merchandise and imagination.

of AMERICAN MODERN . . . Perhaps you think you "just don't like Modern." Or it may be you are one of the progressive enthusiasts who will have nothing but Modern and who look with disdain on those who prefer the old. If you are in the first category it is entirely possible that your contacts with Modern have been unfortunate and that you have not seen the best. The gas-pipe and soapbox variety of so-called "Modern" is passé. Now that the austerity and coldness of mechanistic modern has been eliminated, subtle forms and studied proportions are allowed to delight us, as they always have, without sacrificing either simplicity or functional efficiency.

You really cannot tell how well you like American Modern until you have experienced it in a house, or even in a single room. The straightforward simplicity of the design, the clean freshness of color and texture make a most refreshing background for the people in the room. The room becomes a background for personalities and you feel it as such. It does not intrude itself or become a distracting foreground. Somehow you feel that you are a more important and better integrated personality in an American Modern room. It is surprising how one's prejudices are dissipated as one becomes familiar with the best American Modern design.

of DECORATING . . . With vacations now a memorable past, children safely settled in school, and the brilliant, invigorating days of fall upon us, we settle down to thoughts of the season ahead. We will make those changes in our homes that we have been planning to make life more comfortable and enjoyable, more rich and gracious this season than ever before. It is a time to think ahead and to prepare our rooms for those little and big scenes that make up our winter activities. Our problem is to design the settings so that the play may go on as delightfully as possible. Our rooms actually are the stage for most of our own lives and the settings for scenes to be enacted as a continuous performance throughout the winter. Perhaps *Scene 1* is a quiet evening at home, reading, regaling each other with the small happenings of the day. This scene is laid in the living room and we can plan to make it comfortable, the furniture arranged for the utmost convenience, the lighting changed this year to be just the kind we want and where we want it. Perhaps *Scene 2* is a party of the younger set—maybe a showing of the vacation movies—and our setting requires chairs enough and not too heavy to move. *Scene 3* may be the heroine alone writing up the club minutes, preparing a shopping list or writing those thank-you letters, and the setting requires perhaps a new secretary, and again, light without glare. *Scene 4* —six months later—visiting friends or relatives enter the cast and the setting is the guest room. All the little wants of the guests have been anticipated and you have supplied "props" that will add to the pleasure of their stay. You have added a little desk well supplied with paper that they may write home what a wonderful hostess you are.

You can go on and on creating your own scenes and settings, as you inevitably will, but this is an especially good time to plan your furnishings and your decoration so that your scenes can be played smoothly and graciously. It is the thought that you will put into the settings that will make successes of the scenes you plan. Your furnishing and decorating can be a real hit because you have planned this fall for the scenes of your happy domestic drama.

Kenneth K. Stovall



ON A GEORGIA HILLSIDE



ATLANTA has known days of great houses —and days of smoldering ruins. And now, long since, other houses; new ones, perhaps, but old in the traditions of the Deep South. This is one of them, serene in a beauty and richness which is always beyond destruction.

This is the house of Mr. and Mrs. Hal F. Hentz at Atlanta, Georgia, and was designed by Mr. Hentz's own architectural firm, Hentz, Adler & Schutze. The classic repose of its façade, which you see opposite, is only a part, if a fine one, of the whole story. The story behind the house, literally, is just as interesting. The lot sloped a matter of twenty feet along the street front, and dropped diagonally to a gully, a one-time dumping ground. On that low spot now bloom the lovely gardens of which you see two glimpses. And on the garden side the house is more than an entire story deeper than it is on the front. So, in a sort of double paradox, the large and open scale of the design, suiting so well what seems a small house, really graces a house of quite ample proportions. On the next page you will see plans of the three floors. But first look at the large photograph. If you were to enter the front door and turn left in the hall, you would see the living room as pictured below. From these windows you would look to a circular terrace (left below) and a formal garden (above right) below that. The quality



Behind you, as you look at the garden from the living porch, are brick walls painted and covered with bird prints. This opens from the living room, which is not only superbly detailed architecturally but full of that inventive charm which distinguished the later development of the Greek revival in America. The finely reeded moldings, cornice and trim, balance of swagged windows are faultless



ERNEST GRAHAM



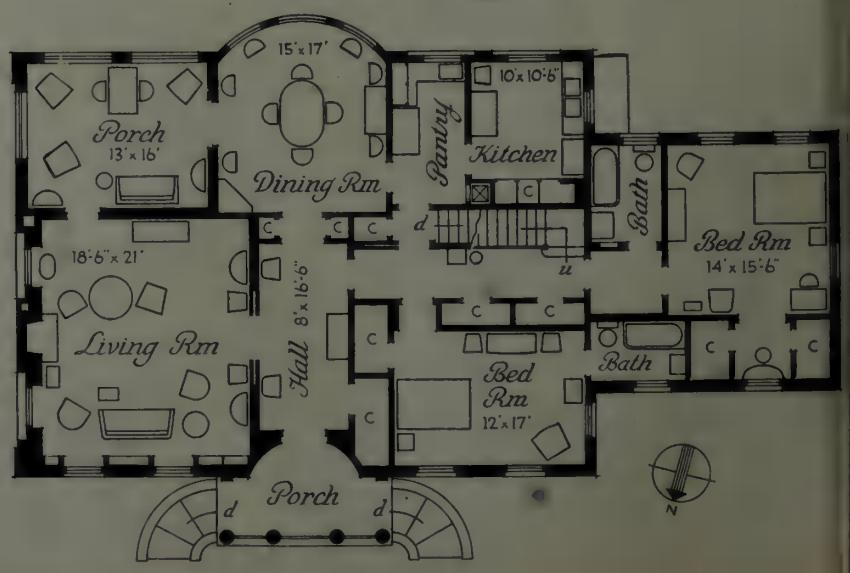
ON A GEORGIA HILLSIDE



The beautifully detailed hall, from the the living room (al leads also to the dining Here at left you find a p flowering of the classic r tradition as it was just beg to show a Victorian tender break with the past. The are Adam green above wainscot. The Empire car green too. Striped yellow covers the fine old Empire

THE PLANS

The porch you see immediately at right on the first floor plan is 12' above the first terrace level. The bedroom diagonally across, on the front, is at grade level. At once this explains the problem and the fine way it was solved. At the far right, opposite, the basement plan has more livable possibilities than a level lot could allow. The owners' room is in a wing of its own above the garage. The entire first floor plan is generous, convenient and logical. The second floor contains guest room and bath



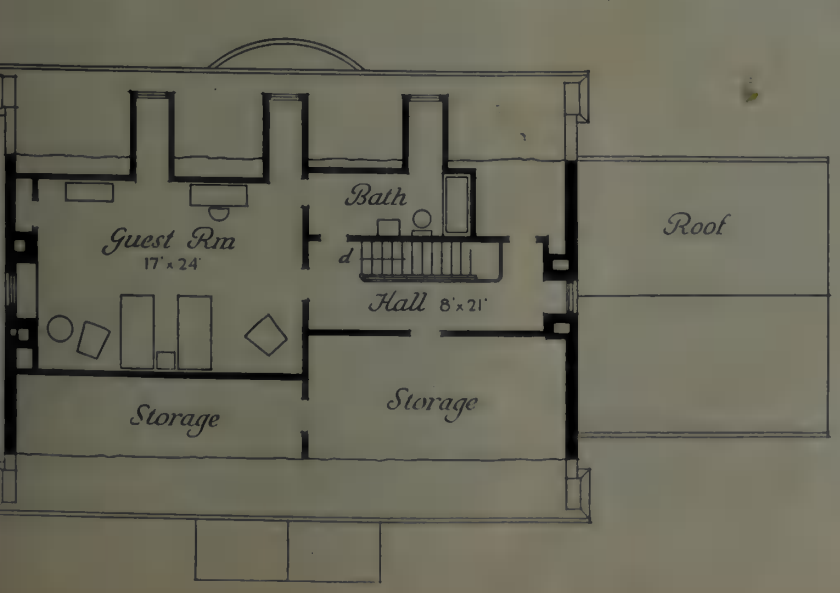
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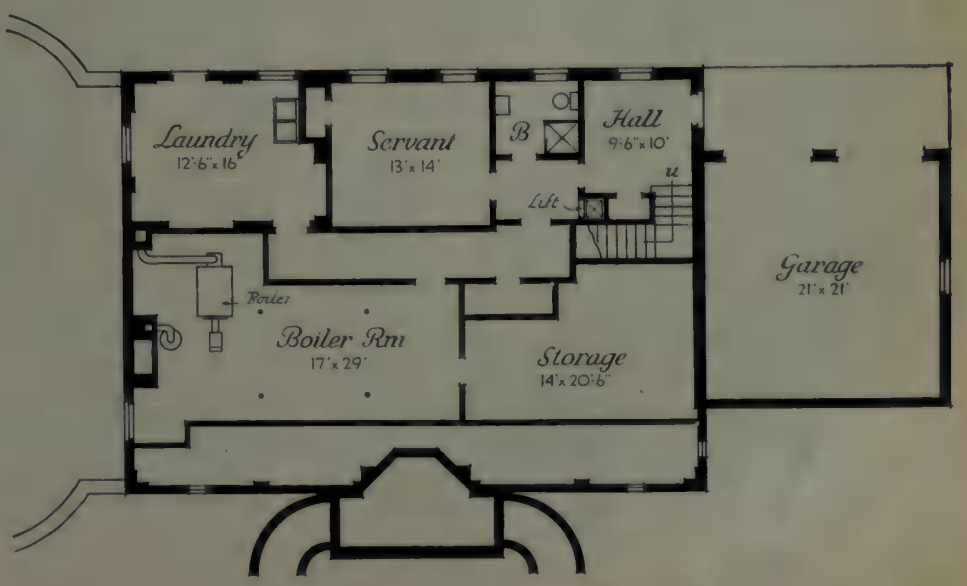


ERNEST GRAHAM

Here is the front wall of the living room, showing a balanced window treatment like that of the fireplace side. The swagged and fringed draperies are deep red silk repp. The carpet is mahogany, and the Empire chairs are covered with red and white striped satin. The walls are yellow; wainscot and trim, white

of the view across the gardens needs no more emphasis than is apparent. If the design of this house reiterates the ancient themes which have their roots in old Greece as revived in the nineteenth century, the construction is contemporary American. The house is of brick veneer on frame. The walls are off-white, and the woodwork of the columned porch, the cornice and the stucco on the entrance semi-circle are painted a warm gray. The Greek key of the frieze just below the cornice (you see it in the opening photograph) is of cast iron, lagged into brickwork painted stone gray. The blinds are box green; the roof is dark slate.







GOLDEN APRICOT

J. HORACE MC FARLAND COMPANY

Chrysanthemums

BY HELEN VAN PELT WILSON



ASTRID, PINK

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Working for two important improvements, hybridizers have achieved these developments in garden Chrysanthemums: They bloom earlier, are more frost resistant

FOR Chrysanthemums, time does not march on, it leaps ahead. How else can be explained the truly marvelous progress which yearly occurs in this astounding plant group? In my 1935 garden I had favorites which to me seemed the ultimate in Chrysanthemum beauty. Yet by 1937 at least five varieties among my trial plants achieved a new glory. Of these, two were single pinks, Lovelight and Astrid, with the best foliage I have seen on any Chrysanthemum plant; one a double gold, overcast with bronze, Mrs. Sam P. Rotan; one, a double amber, Sequoia; and one a single red, Intensity. This seemed to me a bit more striking than Crimson Splendour or the likewise new Aflame, exquisite as they both are.

There have also continued to appear many new Korean crosses such as Fortuna, Niobe, Vesta, Happiness and Stellaris, with their special characteristic of good September bloom. Previously varieties selected with a tendency to early flowering did not always make a good showing because the cooler, longer nights usually essential to fine Chrysanthemum development were not yet present. These new Korean hybrids perform with airy grace during September, even though heat continues. Behind the first group of about ten kinds offered in 1936 lies a tremendous venture. I myself saw in bloom the 25,000 seedlings from which these ten were selected, and undoubtedly the future holds many more of them.

Early flowering, as well as winter hardiness, are traits which growers have long sought to improve. It has taken twenty years, Eugene H. Michell says, to increase flowering by twenty days. Alex. Cumming, Jr., has done much to add winter strength by developing plants like Apollo, Ceres and Daphne from the extrahardy Korean species, *Chrysanthemum coreanum*. At first all the crosses were singles. Now there are a number of doubles, Sequoia, the Moor, Ember, and Romany and Indian Summer. These two are bronze, rather late blooming, the latter with real frost resistance in the blossom, as was revealed in the unpropitious Chrysanthemum season of 1936. Now Mr. Cumming is working on the Storm King strain, hoping to develop plants which will resist low temperatures when they occur in the bud or flowering stage.

Although more has been written about protecting Chrysanthemum flowers with burlap or frame from frost than about developing true frost-resistance, it is evident that some tolerance of cold has already appeared, perhaps incidentally. Of course, late kinds will frequently open perfect flowers in a November warm spell following a first frost, even if this is as severe as the drop to 27° on October 26, 1936. But there are many varieties, too, particularly among the tiny button types, which are not browned by quite low temperatures even though plants are in full bloom.

These then are characteristics to consider when any planting list of Chrysanthemums is made. First, to be sure, is color, then form and size, season of bloom, winter hardiness and frost resistance in the blossom. In regions where frost comes early and the growing season is noticeably short, only those varieties sure to make it before frost are worth setting out, for obviously color, form and size are all immaterial if buds cannot reach maturity.

Enthusiasts like me who in the course of years chalk up in the garden notebook a few more (*Continued on page* 104)



VESTA, BRONZE KOREAN



APOLLO, BRONZE RED AND GOLD



PINK SPOON

Citrus Fruits



BY MARY GROSVENOR ELLSWORTH

AMERICA'S most popular fruit is undoubtedly the orange, with its cousin, the grapefruit, a close second. These, with lemons, limes, kumquats, tangerines, mandarins and citron, make up the citrus family. Together they provide a group of flavors, allied but distinct, that contribute happily to countless thousands of custards, creams, frostings, puddings, biscuits, waffles and cakes. Their juice or the pungent oil from their skins adds a distinctive and refreshing flavor that blends so well with other fruit, meat, fish and vegetable flavors that their uses are almost endless. A touch of lemon or orange juice added an hour or so before using will revive the flavor of canned vegetables and fruits surprisingly. A little lemon juice in any fruit ice, pudding or pie somehow accentuates the natural flavor of the fruit in question. The same thing is true of jellies and jams. Lemon juice can also replace to advantage other cooking acids such as vinegar, and where you can't use lemon, try orange. On beets, for instance, in sauces, salad dressings, slaws and such, the citrus team will provide the pedal note for a chord of flavors.

The more you use their aid, the more you will come to depend on them and the more grateful you will be for divers and various ways of introducing their particular zest. There is no reason in the world for depending on synthetic flavorings with their coarseness and inaccuracy. The fruits themselves are too readily available and too adaptable. By one means or another their natural flavor can be captured for the dish you plan to make.

Flavoring Sugars. If it includes sugar, remember the bartender. You have seen him rub lump sugar on a lemon before he dropped it into the glass. Well, just keep rubbing until some of the sugar has absorbed enough oil from the rind to crumble off the lump. Put these crumbs in a fruit jar and keep on rubbing, packing the sugar down as the jar fills. Then seal and store. It keeps very well in a dry place and can be made from any of the citrus fruits. Only the colored part of the rind contains the flavoring oil, so when you get down to the white pith, take a fresh one.

If you want the sugar drier, grate your peel into it, being sure not to get the bitter white pith, mix thoroughly and store in a sealed jar. Of course the sugar dissolves but the grated rind does not, so remember that when you plan to use it. However, you can flavor sugar with any of the stronger citrus flavors without leaving a trace. Peel the fruit very carefully, taking off only the colored part, and put the pieces in a sealed jar with the sugar. Use quite a lot of peel in proportion to the sugar and store it in a fairly warm, dry place. When you want to use it, all you need do is sift out the strips of peel.

If your recipe uses the sugar as syrup, the best flavoring medium is an old-fashioned "shrub," a sort of home-made liqueur that you can keep on your flavoring shelf in all its variations and find a thousand uses for.

Lemon Shrub. This is the type, but it can be made equally well with oranges, tangerines, limes or what you will. Take the thin colored rind off the fruit, then squeeze and strain the juice. To each pint of juice add a pound of sugar and measure the resulting syrup. For each pint of syrup take a quarter of a cup of brandy. Put this over the peels. Let them both stand, stirring frequently, for twenty-four hours, then mix, bottle in sterile, tight bottles and store.

Fruit Butters. Milk, cream and butter all take up the citrus flavors very readily. There are even a few dairies that churn lemon or orange into the butter as they make it. However, it's easy enough to do at home. Simply beat two parts of juice into three parts of butter, adding any amount of grated rind. Milk or cream allowed to stand with the rind will absorb its flavor, though more faintly. Any of these tricks will help in adding citrus flavors to baked jobs and desserts.

Vegetables accept the citrus flavors when added during cooking, reheating or marinating. You can acidulate any vegetable by letting it stand in lemon juice as well as you can in vinegar. I once knew a country cook who put lemon juice in her turnips as they cooked because she thought it made them more tender. I have already spoken of beets; you might like to try grated lemon on asparagus, cauliflower and broccoli, not to mention plain mashed potatoes. Even better on any of these is the delicious orange sauce that comes from the Mediterranean countries, made with those big rumpled blood oranges.

Blood Orange Sauce. Cook two tablespoons of lemon juice with a tablespoon of water, a quarter-teaspoon of salt and the same of paprika till it is reduced to half. Take off the fire and cream half a cup of butter to add to it, then beat into them carefully the yolks of two to four eggs, one by one. The indefiniteness is due to the vast difference between eggs. What you want to achieve is a fairly thick liquid by the time the butter melts. So set it over hot water and stir till the eggs begin to cook and the sauce has (*Continued on page* 108)

HOUSE BEAUTIFUL'S

Fall Decorating Manual

YOU are the final authority on decoration. What you, who read these pages, want, constitutes the decoration of today. You can make styles by endorsing them, break them by refusing. Designers, manufacturers, magazines are your servants. In offering you this Decorating Manual, we present you with an analysis of your own convictions about the way the interiors of your houses should look. It is a tribute to you that you insist on the following: Furniture which is beautiful in both old and new styles. Rooms by great designers, free in derivation, vital in conception. Furniture groupings which are intelligent from the point of view of good looks and comfort. Colors and textures in fabrics which are magnetic.

These sixteen pages constitute a Code Napoleon of decoration. Here is the essence of it. It is made for you, collated by us. You will finally translate it into actuality by using it as the basis of the rooms you decorate this fall. We dedicate our Decorating Manual to the readers of House Beautiful!



Conversation Groups composed of Robert W. Irwin furniture. Such arrangements come logically into being if the room is small and has no fireplace or is so large that a secondary group supplements the fireplace arrangement. Either way, the core is the sofa, flanked by chairs. It is vitally important that there should be an adequate amount of accessory furniture, tables for lamps, smoking equipment, bowls of flowers, books

Grouped



Fireplace Groups using H
wood Wakefield furniture.
any house the hearth is
focal center. If it is on a
wall, break the expanse by
ting the sofa at right ang
providing the room is am
wide; if in a corner, put the
against a wall with the ch
facing it; if the room is
row, let the sofa face
hearth with chairs at either s
possibly a long table back o

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Writing Groups made up of Dunbar furniture. If the desk is important, use it architecturally, symmetrically between windows or doors. Center a flat top desk on ■ narrow wall or run it out at right angles, under or near ■ window. In a really large room it may stand free of all walls. For such a placement it is best to choose a desk of a free shape, one of the type shown in the top left-hand corner, rather than a conventionally shaped one

for Use

ng Room Groups for bed-
ns in furniture by Tomlin-
of High Point. If you are
y enough to have ■ fire-
e in your bedroom use it
focal center. Otherwise ar-
ge your group under ■ win-
, or casually in ■ corner.
s strategic to work always
pieces which are small in
e, substituting a love seat for
ll-size sofa, using chairs of a
cate, formal French design





SIGMAN-WARD

Small Dining Room or Alcove Group in furniture by Conant-Ball. You will use, of course, in limited space, a small table, but not a folding table as the business of stowing away the table between meals is an arduous and unmodern task. Then, too, the space may be utilized for games and cards. Be careful to select a sideboard and a serving table which are built shallow

Grouped



Dining Room Group composed of furniture by Virginia-Lincoln. You will add immeasurably to the charm of your dining room if you buy, in addition to the conventional pieces, a small table which matches and which stands in the window. This may be used for breakfast or lunch. You may also like to sit here for after-dinner coffee. The main dining room table must, of course, be centered. Buy corner cupboards in pairs to use architecturally in two similar corners

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Bedroom Group of Drexel furniture. Primary rules in arranging ■ bedroom include the avoidance of beds between two doors. If they are here, they will inevitably block the natural traffic, causing you to walk around them for clothes or to get to the bathroom. On the other hand, between doors is ■ most convenient and logical position for your bureau or dressing table

for Use



edroom Groups using furniture
y Statton. There is a diversity
f opinion as to whether to set
e bed between windows or on
n inner wall. There is, however,
o question as to the advisa-
ility of having bed tables, two
the case of a double bed and
n■ in the center for twins.
Many people like to have twin
eds touching, with one head-
oard and one coverlet for the
vo. They are then hinged onto
■ headboard and may be
asily rolled apart for making up



FEDERAL MAHOGANY DINING ROOM FURNITURE BY THE GRAND RAPIDS CHAIR COMPANY



EIGHTEENTH CENTURY MAHOGANY, JOHNSON FURNITURE COMPANY AND JOHNSON-HANDLEY-JOHNSON COMPANY

REGENCY FURNITURE IN MAHOGANY. THE JOHN WIDDICOMB COMPANY, FROM B. ALTMAN



The Story of a MODERN GUILD

THIS is the plot. Grand Rapids has always been known, and justly, for the fine quality of the furniture which comes from it. In the recent, troubled years, it has not always been easy to maintain standards of quality. In the furniture business the temptation to go along with corner-cutters must often have been strong. For in furniture not even the experts can tell from the outside how honestly the hidden structure is made. This, to a certain type of mind, is an invitation to cheat. Which makes the stand of the Grand Rapids Furniture Makers Guild the more remarkable. The ten manufacturers who are banded together under this name, who tag their products with its insignia, are pledged to produce furniture above reproach in quality. They have hazarded their profits during a depression to uphold the ideal they have set themselves. They will continue to live up to it for all the future.

The story of the Grand Rapids Furniture

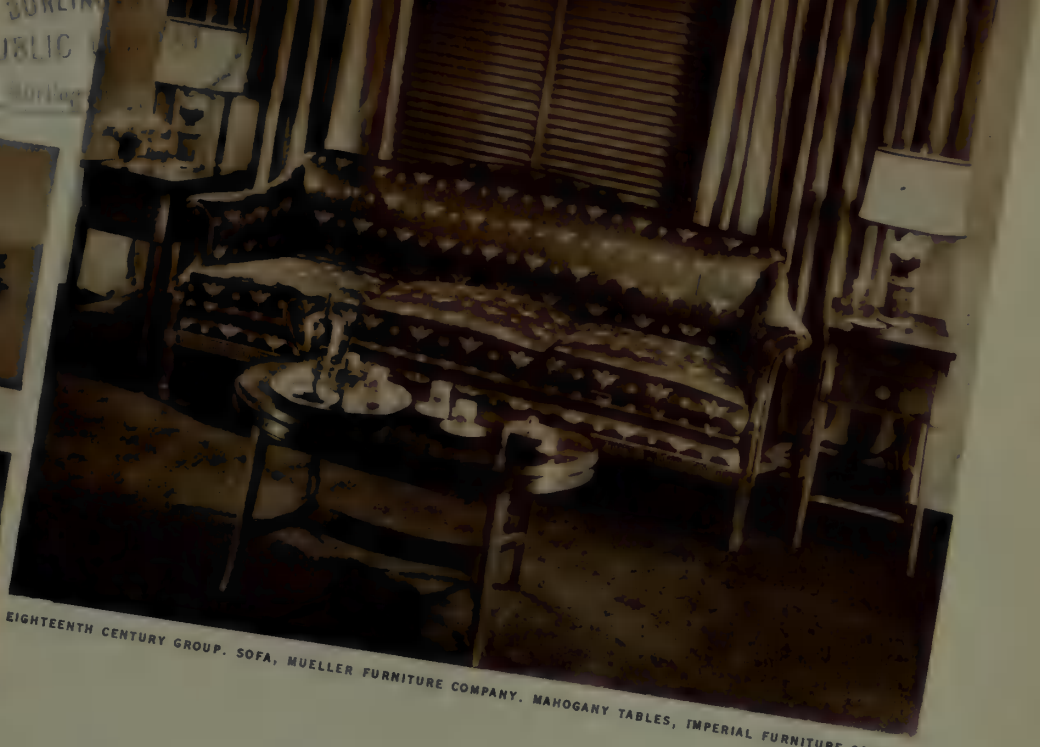


MAHOGANY CHIPPENDALE CHAIRS. BROWER FURNITURE COMPANY





UPHOLSTERED CHAIR. MUELLER FURNITURE COMPANY



EIGHTEENTH CENTURY GROUP. SOFA, MUELLER FURNITURE COMPANY. MAHOGANY TABLES, IMPERIAL FURNITURE COMPANY



CHIPPENDALE GROUP. SOFA FROM RALPH MORSE FURNITURE COMPANY. MAHOGANY TABLE, IMPERIAL FURNITURE COMPANY



LATE EIGHTEENTH CENTURY GROUP. BLOND MAHOGANY DESK, MAHOGANY SECRETARY. WM. A. BERKEY FURNITURE COMPANY, FROM LORD AND TAYLOR

Makers Guild is not a new story. It is six years old. But unlike most stories, it grows better. For it is a story of faith kept between you, the public and ten manufacturers, and a number of distributors, who supply you with furniture for your homes. As such it is increasingly impressive.

On this page are examples of the product. The fact that the furniture is beautiful and fashionable, you can see at a glance. The fact it is made according to the highest standards is implicit in the statement that all of it was manufactured by member firms of the Grand Rapids Furniture Makers Guild.

SWEDISH MODERN GROUP IN BLOND MAHOGANY BY THE WIDDICOMB FURNITURE COMPANY, FROM LORD AND TAYLOR



House Beautiful Presents EIGHT ROOMS



Mabel Schamberg



Pierre Dutel



Eugene Harris



Mrs. Handy of Thedlow



Mrs. Dodd



Marjorie Thorsch



Lee Cook of Décor



Hobe Erwin

IN THE pages which follow you will find eight rooms framed in the materials which made them. This is a pedestrian statement of a fundamentally exciting fact, for these eight rooms are not just a random selection. They have been created for HOUSE BEAUTIFUL by top flight decorators, chosen by us for their great names and for the variety of their talents. Here are the fruits of their genius. These are the decorators:

Hobe Erwin. For years a setter of styles, who adds to flair, great erudition. His knowledge of the history of design is second to none. For the Victorian fashion, he has a special passion. Invading Hollywood, he gave us the memorable décor of "Dinner at Eight," "Little Women" and others. Surprisingly, he is not a head-in-the-clouds artist. Artist he undoubtedly is, but as sound and matter-of-fact a business man as you'll find anywhere. You'll see this realism in his decoration.

Lee Cook. A man with an amazing eye for sophistication, above all as it is found in the Regency and the French. He was among the first of the current decoration moguls to sense the possibilities of fantasy. His decoration is everywhere and always gay in the most sophisticated manner imaginable. Here is Snow White dressed by Schiaparelli, the fairy tale with chic. His scale, like his own sensitive hands, is delicate. His colors take no mid ground. They are either high or tuned way down.

Mrs. Dodd. We claim her as our own, because she has twice decorated our Bride's Houses, with such distinction and good sense that thousands of people gained decorating courage and inspiration from them. In her decoration, she never disclaims her sex: she is always feminine, but never weak or soft. It is the woman's love of elegance, of comfort, of becomingness which informs her work.

Eugene Harris. A native of Texas and a graduate of the New York School, Paris branch. He is fast proving himself a force in decoration. He likes modern, adulterates it with period detail gracefully. His design is sound, but his greatest ability lies in a vital, original concept of color.

Pierre Dutel. At his name, you should say "French Provincial" without stopping for breath. It is his forte. He has other strings to his bow. The Georgian when it is awash with Chinoiserie, the Directoire, the Empire, all things military. He is flamboyant, sudden, chameleon. He works in Debussy colors, breaks out all at once into a sharp palette, reds, whites, blues. His decoration is lusty, vigorous, every room unmistakably his own.

Mabel Schamberg. She is one of the moving spirits of the A.I.D. Everyone likes her, and she likes people, which gives to her decorating this: she is preoccupied with helping her clients to find personal expression in the rooms she makes for them. She does not force her individuality on them. She builds them into a consciousness of their own tastes.

Marjorie Thorsch. Fabrics are the breath of life to her. When she looks at a fabric, she does not react at all as anyone else does. She gives it new uses and a new life. Do you remember when she turned yards of petticoat ruffles into dressing tables for HOUSE BEAUTIFUL? She has constantly revivified Early American rooms by the materials she uses in them.

Mrs. Truman Handy, of Thedlow, a house with a compelling spirit of elegance. It has never catered to transient vogues, but has always gone about its business of creating great and serene rooms. It is master of English manners, creates paneled rooms which fairly sing with the beauty of their proportions and colors and modern rooms with an air.

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E ERWIN, OF JONES AND ERWIN, NEW YORK CITY,
VES A LIBRARY FROM VARIOUS ECLECTIC ELEMENTS

HE fusing of periods is typical of our time. Here pickled pine paneling suggests the eighteenth cen- is modified and modernized. The mantel is en- ed, seemingly with bolection molding, actually with er tubing. Wallpaper is nineteenth century. Furni- ranges from seventeenth to twentieth. Fixtures are Irish Waterford, bracket tables Queen Anne with ern lamps. Big tables are leather topped, saddle ned. Draperies match the paper, have fringe woven chair is upholstered in a stripe. Fabrics, by Viscose, rdale Mfg. Co. Paper, leather, Jones and Erwin.



MRS. DODD, INC., NEW YORK CITY, GIVES US A BLUE AND GRAY GEORGIAN LIVING ROOM FOR A COUNTRY HOUSE

IN ESSENCE, this is such a room as you might find in an eighteenth century manor house, its tall windows opening on tidy English lawns. The architectural detail does not obtrude itself, but contributes gently to the whole: the cornice over the straight-hung draperies and chimney, and the finely proportioned mantel. Mrs. Dodd, a true Georgian at heart, uses pattern freely, relates it closely by an unerring, delicate color sense. Her furniture, largely late Georgian, she groups gracefully with the mantel as focal center, the oval rug accentuating the scheme. Furniture is also along the walls, book stands, an étagère, a Musette piano by Winter and Co. Wallpaper is Glencraft Savannah by Imperial. Striated silk, blue and gray, makes draperies. A cross-barred satin and a stripe are upholstery. All these fabrics by Stroheim and Romann. The True-Tone carpet, Alexander Smith

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EE COOK OF DECOR, NEW YORK CITY, CREATES A
ALON FOR TOWN HOUSE OR APARTMENT IN REGENCY STYLE

A MASTER of that most mondaine of styles, the Regency, has here used furniture of the period, with ome modern and some Baroque detail. The central theme s quite properly a conversation group, based on a comortable and substantial sofa around which are grouped ghter pieces, the four chairs. Such a group would focalize ny room in which it was set up. The spotting of color hrough the room is worthy of a painter, the details worthy f a great decorator. Note the middle Georgian hanging helf with a mirror back. Note also the draperies which are ot based on any historic precedent, but arise simply from he nature of the material, an oyster gray satin with white tripes in a diamond pattern. Thin cream glass curtains have vine design. There are, besides, a blue velvet, a coral satin nd a putty blue floor covering, all by F. Schumacher and Co.



EUGENE HARRIS, OF HARRIS AND WEST, DALLAS, TEXAS, COMBINES TWO CENTURIES TO MAKE A CONTEMPORARY DINING ROOM

THE eighteenth and nineteenth centuries contribute to this dining room, which is, in the last analysis, modern. It is modern by reason of its use of color, its freedom in combining furnishings which are widely at variance with each other, and its arrangement, which is practical, made for use. The colors are soft and clear, dramatized by the tile floor. Furniture includes elaborate Baroque console tables and mirrors, Biedermeier chairs, a modern coffee table and two nineteenth century chairs. The arrangement is thoughtful in that it supplies an after-dinner coffee group in the window. Your eye tells you at once that this is a contemporary room and a very successful one, for all its eighteenth century Venetian doorway. The fabrics are a chenille brocade in a color called Sahara, made so that it can be used on either side, a textured monotone with a lustrous surface used on both sides, and a luxurious stripe. These fabrics are woven from Crown Tested Rayon and chenille by Titus Blatter and Co.

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PIERRE DUTEL, NEW YORK CITY, WORKING WITH FRENCH PROVINCIAL MATERIALS, CREATES A DINING ROOM FOR THE COUNTRY

OF ALL the eight rooms which HOUSE BEAUTIFUL here presents, only the one above is conceived and executed completely in one style, French Provincial. Yet it is clearly apparent that the room has as much invention and freedom as any of them and this is due to the creative individuality of its designer, working here in the manner for which he is most famous. With the assurance of knowledge, he has introduced a series of notes which make this a beautifully realized and integrated piece of designing. The first is the brick floor, contributing both color and a sense of strength and permanence. Next, study the doors and how the fabric has been hung over their panes. It's as French as a Montmartre bistro. The murals on the walls (which could well be simulated with scenic wallpaper of the right character) are framed with molding, also typical. The fabrics are perfectly attuned, the two novelty cottons and the print of calla lilies and tulips on a warm coral. Fincastle Fabrics by Louisville Textiles.



MABEL SCHAMBERG, CHICAGO, ILLINOIS, PLANS
AN UNMANNERED, LIVABLE MODERN BEDROOM

MODERN, to be good, must be useful. This room, thoughtfully planned, has the character of both bed and sitting room, gained by closets built out to leave a niche between in which a desk is set. Beds, slipper chairs and dressing table are grouped together. Walls are not bleak, but gay with York wallpaper. Fabrics by Cohn Hall Marx Co.: studded satin and drapery fabrics woven of Viscose yarn. Glass curtains, Quaker Lace. Blankets, Kenwood Mills, quilts by Palmer Co. Carpet, Alexander Smith.

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MARJORIE THORSCH, CHICAGO, ILLINOIS, ADDS FANTASY TO A FAMILIAR COLONIAL FORMULA

POSTS on beds we know by heart, but not posts that are made of a plastic (Lucite) like glass. Moldings are as familiar as the insides of our hands, but not fringes of crystal pendants hung in a necklace around the cornice. From a lavish use of imagination, comes a fairy tale bedroom none the less practical. Wallpaper, Thomas Strahan. A pink fabric from Waverly Fabrics. Voile and chintz match, F. Schumacher and Co. Trimming by Consolidated. Blankets by North Star. Izolin Down quilts, Burton Dixie Corp.



THEDLOW, NEW YORK CITY, USES MARIE LAURENCIN COLOR
FOR A MODERN BEDROOM WITH GEORGIAN OVERTONE

THIS is a room for a debutante, as modern as a debu tante. Discreet touches, inspired by Georgian prece dent, give a feeling of period. These center in the pediment which are used as a valance over the windows and to to the mirrored mantel breast and bookcases. The accessorie are modern, Victorian and Baroque. All of the books ar covered with jackets of the solid color wallpaper, to kee them in key with the colors of the room, which stem fro the Marie Laurencin picture at the left. The paper, in a pal cyclamen pink, is by the Imperial Paper and Color Cor Striped fabric, F. Schumacher and Co. Others, Stroheim an Romann. The gray rug is from Thedlow and the white woo fringe was made by the Consolidated Trimming Corp.

Light and Shade

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1.



3.



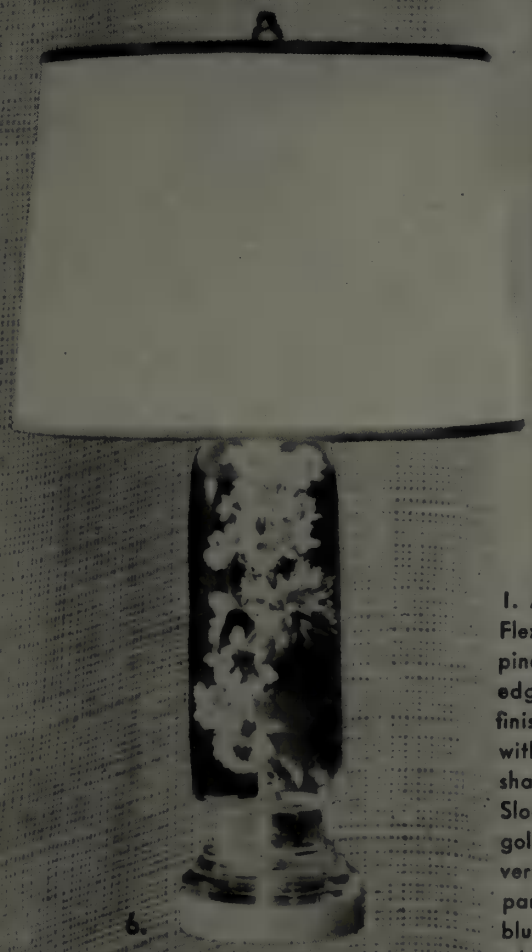
2.



4.



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7.

1. A green column, wood and brass with a Flexwood shade. R. H. Macy. 2. A pickled pine shaft supports a parchment shade edged with gold. B. Altman. 3. Metal finished dark green, picked out and shaded with gold. Macy. 4. Black wood urn and shade punctuated with gold. W. and J. Sloane. 5. Black and gold Venetian base, gold silk shade. Sloane. The dark base is very smart. 6. Flowers under glass, a beige parchment shade. Sloane. 7. Wedgwood blue tole base, just above, is wreathed in white vine leaves. Blue silk shade. Macy



ROBERT M. DAMORRA

There is an exciting quality about this picture. Not just because it is a good photograph, but because familiar lines, familiar materials, you suddenly realize, have been turned to fresh and invigorating purpose. Clean forms, simple masses, striking proportions and complete lack of artifice do the trick

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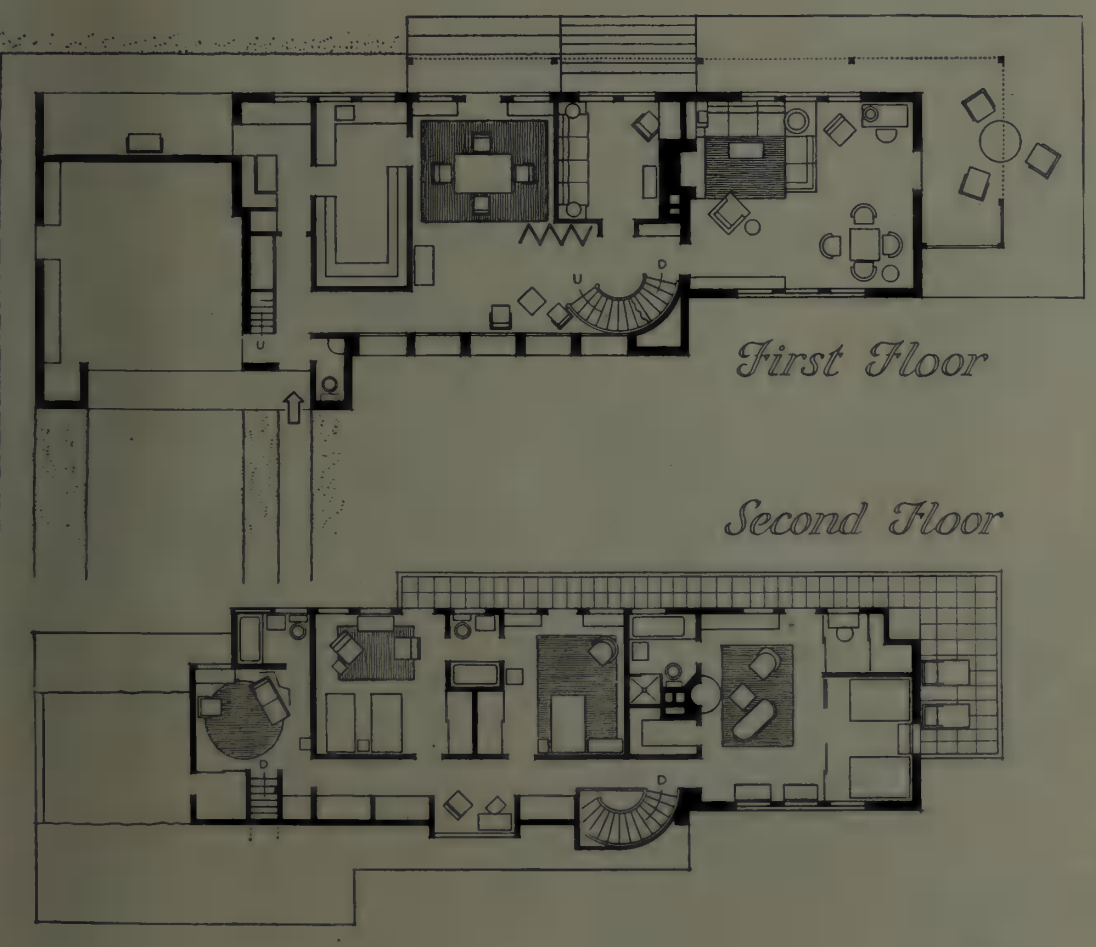


This is the house of Mr. and Mrs. J. M. Hamilton, at Old Greenwich, Connecticut. For the utterly fresh handling of an informal house pattern, credit the architects responsible for the design of both exterior and interior, Allmon Fordyce and William Hamby, New York

AMERICAN MODERN

YOU heard that phrase, American Modern, used in HOUSE BEAUTIFUL a month ago—to identify clearly, for the first time, a new manifestation of American living. You saw it then expressed in architecture and in decoration. Here you find it stated again in this Connecticut house. In these photographs you may recognize much of a spirit, many details, many materials familiar to the American scene. But the overtones of the design, the handling of plan and materials, the interior treatment are crisply and refreshingly new. One reason for the peculiarly satisfying quality of the house is that it was designed, inside and out, with a single purpose, as a whole and integrated place to live. The plans and the structure itself, described in separate captions, are, in the one case, simple and logical—in the other, simple, equally logical and charming.

The house is of brick veneer on frame, the walls painted with white cement paint. The roof is green-gray slate. And the second story walls at the rear, not illustrated, are of sheet Transite. All the windows are steel casements with the exception of the huge ones in the gallery wall. These are of wood.



Study the livable pattern of the floor plans above. Notice the interrelation of space units and rooms. First floor: Garage, entrance, service portion, and the living gallery leading past the dining room, with folding curtain wall, and study to the living room. Upstairs: the bedrooms and balcony, facing south. The dining room, at right, is here open to the gallery and the curving stair. Floors are oak, bleached and darkened to beige, matching the ceiling. The walls are bleached pine plywood, the table bleached maple, with navy leather chairs





all clear

IN A penthouse in New York, one of HOUSE BEAUTIFUL'S predictions has become a reality and the first glass kitchen has been built. It was planned and constructed by the Glass Container Association for purposes of experiment and it is in charge of Miss Margaret Sawyer.

The kitchen is composed of two U-shaped units, one for gas cooking, the other for electric, placed side by side, an L-shaped unit for all cleaning up, a desk and filing unit and an observation seat along two sides of a table for watching experiments.

Large wall areas, including one whole end of the kitchen, are entirely of glass block, admitting a diffused but cheerful light. There is a glass block partition between the two ranges. Vitrolite lines all the walls not filled by cabinets or made of the glass block. This is predominantly green. A (*Continued on page* 117)



RICHARD CARVER WOOD

Two views of the new glass kitchen. Note above, the glass hood over the stove, the Vitrolite banding, in marbleized jade green, just under the coved ceiling. In the picture at the right you see how the glass block walls light the room. The counter at which the lady, who is working in the kitchen for the Glass Container Association, is standing, is made of black Vitrolite glass, designed for mixing and pastry making. Black glass is also used for the door trims and the toe space under the lower set of cabinets

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KOSER

Top left, glass tea kettle with chromium band and handle. Below, casserole which can also be used as two dishes. Center top, double boiler and percolator, chromium trimmed. Below, bread or cake pan. Below, refrigerator dishes in a chromium tray which fits into freezing compartment. Foreground, meat platter. Right, glass sauce and frying pans. All Pyrex except refrigerator dishes. From R. H. Macy



forward HOUSE

THE annual opening of Macy's Forward House is an event. Here are the highlights. On this page is the large living room, its walls off-white, its ceiling coral, casting a pinkish glow on the walls. The rug is tufted chenille, deep coral. In the desk group above, the furniture is of bleached walnut, chairs and ottoman covered with eggshell damask. One table and the desk are leather-topped, the desk chair leather. In the window, below, is a sectional sofa, coral chenille striped with gray. Curtains are white Celanese ninon. All of the tables here are of bleached walnut, too, one end table all wood, the others covered with leather.



The living room, below, with a raised dining room end, right, has off-white walls and a twilight blue ceiling. Sectional bookcases are in walnut and walnut veneers with leather panels and brass pulls. The sofa is upholstered in twilight blue chenille striped with white, the outside ends covered in cane. The big chairs repeat the caning, are covered by light





blue damask, the exposed wood being solid mahogany. Other pieces in the room are walnut and walnut veneers like the bookcases. The dining end of the room repeats the scheme, introducing eggshell simulated leather as upholstery.

At the right you see the bedroom. Three of its walls are off-white, a fourth copper. The ceiling is off-white. All the furniture is bleached walnut with leather insets. The dressing table, chest, bedside table have brass hardware. The rug is gray, has a lighter scroll design. All of the furniture was worked out by and designed for R. H. Macy.

It is significant that the demand for modern rooms, designed and made in America, is so strong that a great department store like this one should each year pioneer with American Modern Decoration. Macy's Forward House is important not only for its own very real merits, but also as an indication of the rising acceptance and the widespread interest in the native movement which HOUSE BEAUTIFUL believes to be the flowering of the Modern style. Forward House is well named.



DANIELSON-CARY



La Tuilerie

WHEN city people go to the country and fall in love with it, they do incalculable things. They buy land for no better reason than that they like it. That it has a pond on it, a century old elm, a quarry with vines hanging over the brink or perhaps an ancient barn. And being city people they bring with them such urban energy that they take that thing which has first ensnared them and make it the core of their place in the country.

Marcel Rochas, couturier of Paris, bought a brick works. (La Tuilerie means brick works in French and La Tuilerie is the name of the place.) Actually, years ago, he bought a piece of land which had on it nothing but a brick works. On these pages you see what happened when the Rochas imagination got to work on this material. The old brick works shed became one of those little houses which is infinitely friendly, simple and comfortable. Incidentally, it is near enough to Paris to be a perfect week-end house.



CLARK & ARMS, ARCHITECTS G. H. VAN ANDA

Such simple stone chimneys depend on proportion in relation to house for their real charm. The black stone cap and vane enhance this



R. BULLARD, ARCHITECT

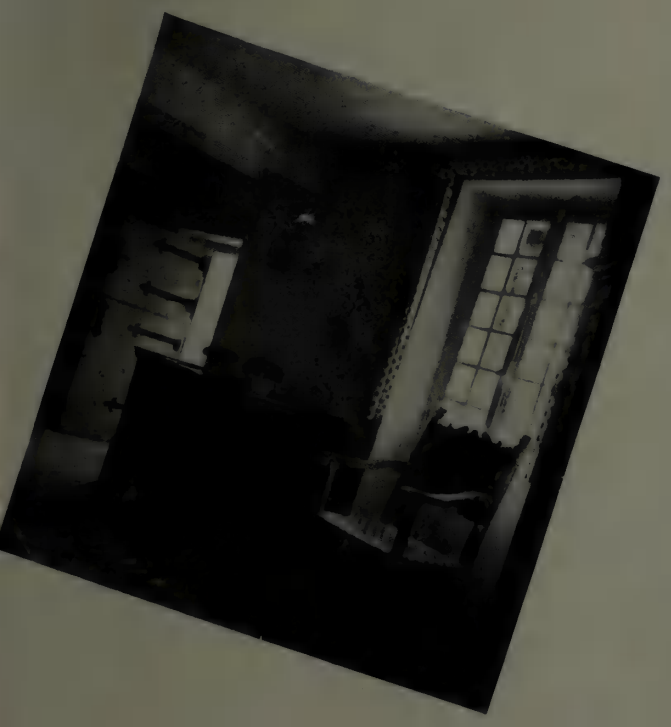
Here you see how effectively horizontal accents are achiev jecting slightly certain areas



It is remarkable how a basic mood of rusticity has been conserved, yet never is the house, inside or out, allowed to look heavy or ponderous. This is probably because the owners have approached it unconventionally, doing to it only those things which pleased them and were sympathetic to their taste.

[redacted] doors and windows, chimneys are pi

The bedroom of M. and Mme. Rochas, above, indicates M. Rochas' feeling for fashion. The use of stripes both here and in the sitting room at the right below gives a Petit Trianon sophistication to the interiors. Periods are combined freely, and schools. The pieces in the big salon, below, came from a Czechoslovakian church.



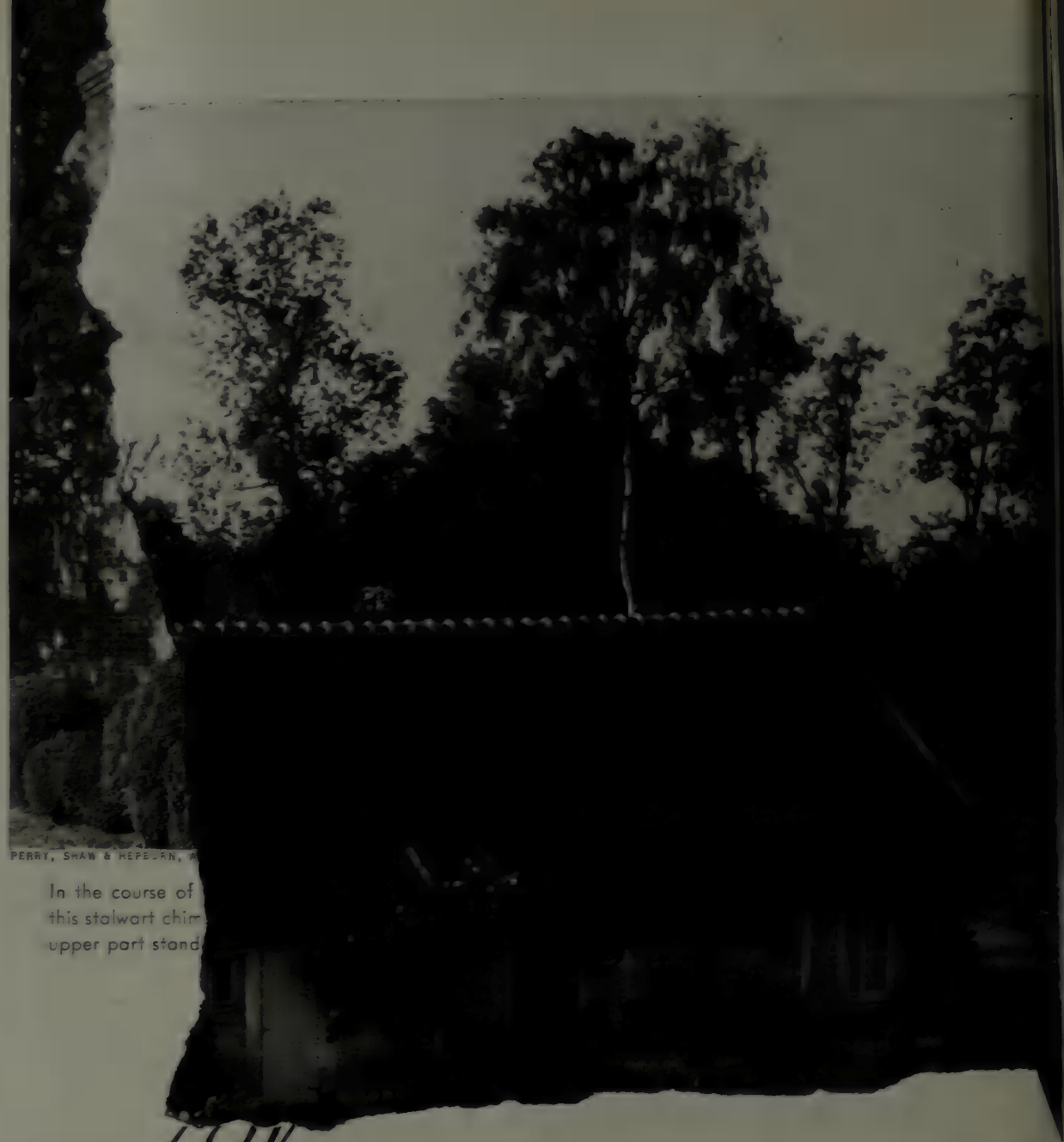


SCHALL-PIX



M. E. HEWITT

The chimney as an architectural specialty has been brought to its full flower in England. Of England's tradition, this brick and stone type



PERRY, SHAW & HEPBURN, A

In the course of
this stalwart chim
upper part stand

Portfolio of Details

Chimneys



R. BULLARD, ARCHITECT G. H. VAN ANDA

Another way of giving pattern simply and breaking the mass of a large square chimney. The tapering cap further unifies the design



W. F. DOMINICK, ARCHITECT S. H. GOTTSCHO

Here the chimney is entirely capped, with side vents for the smoke. This acts not only as a protecting lid but also often improves the draft



EVANS, MOORE & WOODBRIDGE, ARCHITECTS G. H. VAN ANDA

This honest Colonial chimney is similar to that at the far left, but it achieves with bricks an effect which the other does with a cement cap



CLARK ▪ ARMS, ARCHITECTS — G. H. VAN ANDA

Such simple stone chimneys depend on proportion in relation to house for their real charm. The black stone cap and vane enhance this



R. BULLARD, ARCHITECT — G. H. VAN ANDA

Here you see how effectively both vertical and horizontal accents are achieved simply by projecting slightly certain areas or rows of brick



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R. BULLARD, ARCHITECT — G. H. VAN ANDA

This slate-capped stucco chimney suggests that its house is European in origin. The chimney pots extend the flues, thus improving the draft

ASIDE from doors and windows, chimneys are probably the most numerous features of houses—and the most varied. Similarly they may make or mar a house by their design, bless or curse it by the soundness of their construction. This month we show you twenty-four chimneys (others on page 99) of great variety, of designs uniformly suited to the houses which they grace. Of course, there is a great overlapping of appropriateness among chimneys and houses, but the vital harmony is often subtly achieved. In the captions accompanying the photographs some of these important subtleties are analyzed, along with the fundamentals of design.



PENROSE STOUT, ARCHITECT — NYHOLM ▪ LINCOLN

Foursquare and simple, the only decorative detail is the projecting cap row of brick. The squat chimney pot is pleasant as well as useful



DOW, ARCHITECT — R. W. TEBBS

Here there is not even a projecting cap, merely the concrete itself. Yet the proportions are fine. Note how carefully the flashing is applied



ROBERTSON WARD, ARCHITECT — S. H. GOTTSCHO

Another variant of the concrete cap type, with stepped brick lines for accent. Here the cap is black, and unusually high for the chimney size



RUSSELL & CLINTON, ARCHITECTS — R. W. TEBBS

The design here is subtle indeed. The slightest of "set-backs" or shoulders, with stone to mark them, make this a thoroughly distinctive and well designed chimney. Further pleasant effect is given by the weathered quality of whitewash



F. J. FORSTER, ARCHITECT — J. W. GILLIES, INC.

For the rambling country house, where native stone is a readily available construction material, this rough but dignified feeling is especially appropriate. Thin projecting stones create fine shadow lines, enhanced by whitewash



H. W. PEASLEE, ARCHITECT — R. C. BALL

Here vertical emphasis is afforded by the actual form of the masonry, the relation of offset masses and surfaces. Notice that no horizontal caps, bands or other accents are needed to give the whole its restrained effectiveness

Occasionally a chimney takes the place and the form of an individual structure. Here the base is really a wing of its own. It is easy to picture the pleasant fireplace arrangement which is thus made possible inside the textured walls

Like the chimney at the left, this rises from a base which is outside, not inside, the house. As in the other, too, this fine use of slopes and shoulder to mark the transition from house to chimney. Here the top continues the theme

For the informal lodge in woods or mountains, or even the humble log cabin suggested here, a rough stone chimney, the kind our forefathers knew, is always appropriate. But simplicity is the watchword. Ornament is definitely taboo



ARTHUR COOTE, ARCHITECT — G. H. VAN ANDA



POLHEMUS & COFFIN, ARCHITECTS — S. H. GOTTSCHO



G. H. VAN ANDA



G. H. VAN ANDA

Back to England again for the origins of most of the photographs on this page. Here is a modified version of these Tudor prototypes which so often expressed themselves in twirls and spirals and intricate designs worked in brick

Here the chamfered corners, which you have noticed in modified form above, are brought to a common line at the sides. The effect of separation is merely suggested. Covered flue tops you have seen before. Note the inset panel



OFFICE OF J. H. POPE — S. H. GOTTSCHO

Like that at left, the Dorothy Vernon touch. Here the two flues in each chimney are suggested not only by the pots but by the diagonal placing of the upper portions upon the massive stone bases which emerge from the roof

Fine proportions are the making of this sturdy and simple chimney. The lower sloping shoulder on the broad surface gives a feeling of solidity. The longer slopes at the sides serve to merge the massive base with the narrower top



ROGER BULLARD, ARCHITECT

Even more emphatic is the suggestion of separate chimneys rising upon a common base. Often, of course, the separation was complete, with as many as half a dozen stacks, of differing patterns with or without ornamental pots

Here, in its entirety, you see a beautifully designed and executed chimney of the flavor of old England. Skillful handling of ordinary and standard-size bricks produces fine variations in surface pattern as well as balanced masses



MANN & MCNEILLE, ARCHITECTS — G. H. VAN ANDA



VISSCHER & BURLEY, ARCHITECTS — S. H. GOTTSCHO



WILLIAM PAUL LAVALLE, ARCHITECT — S. H. GOTTSCHO

LESLIE GILL

A pair of covered urns, handsome for a table, sideboard or mantel, are French. At Ernestine Trostler. Three many-colored plates in the background, left to right. Wedgwood, Spode from Copeland and Thompson and Coalport from Wm. H. Plummer. Teapot and creamer, gold on white, Pirkenhammer from Rena Rosenthal. Foreground, the pastel Primrose plate is Community china by Theodore Haviland

CHINA *and* GLAS



FOR *the* BRIDE

Two decanters, either of which would be a perfect wedding present. The Viking ship is on Orrefors glass, comes from A. J. Van Dugteren and Sons; the flower and leaves design is by Cambridge. The goblet on the left is by Fostoria, the one on the right by Duncan and Miller. Foreground, a leaf design bowl from Verlys of America. Sculptured, a lily and little birds by Mary Ryan at S. S. Reynolds, Boston

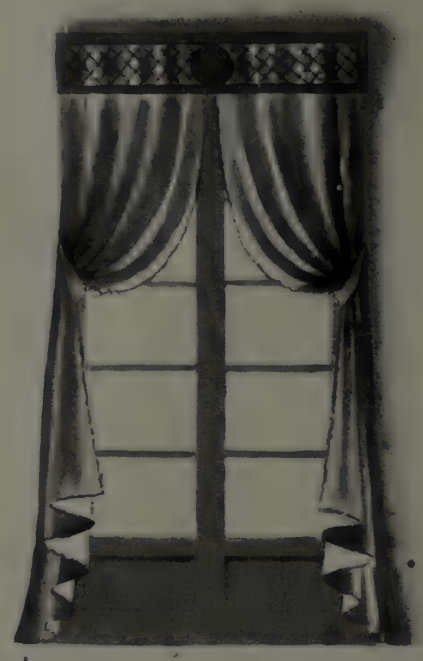
FRENCH, Formal



1

The valance is key to the style. **1.** It is printed linen, backed. **2.** Pastels at a bedroom window. **3.** A later type, classic, ribbon trimmed. **4.** An abbreviated striped jabot. **5.** In quilted satin

FRENCH, Provincial



1

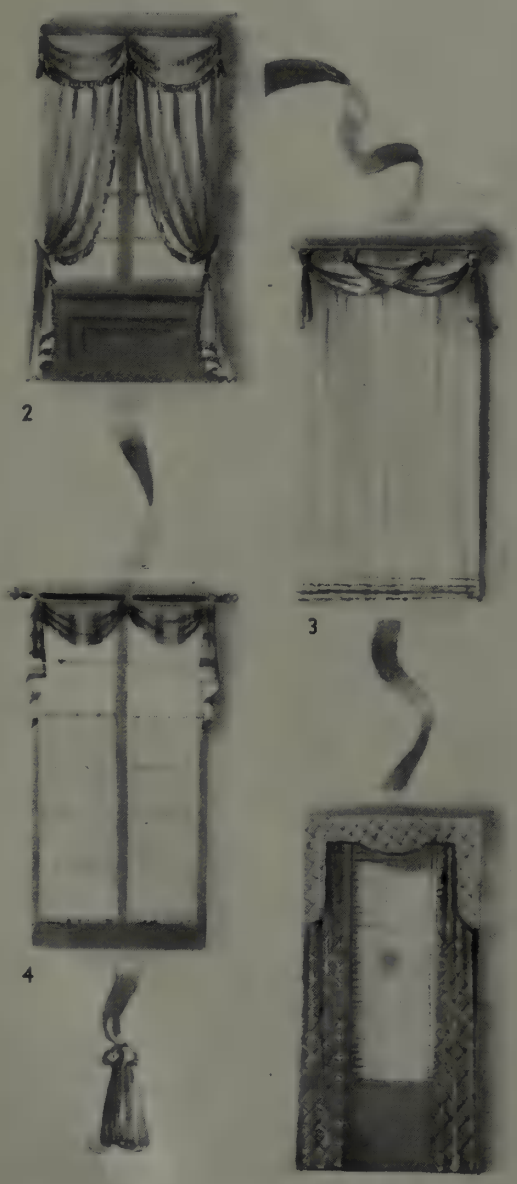
1. Draped from a pierced wood or metal curtain box. **2.** Armoire type valance. **3.** Elaborate wood valance. **4.** Architectural paneled valance, gingham. **5.** Drapes sheer, valance of printed fabric, mounted

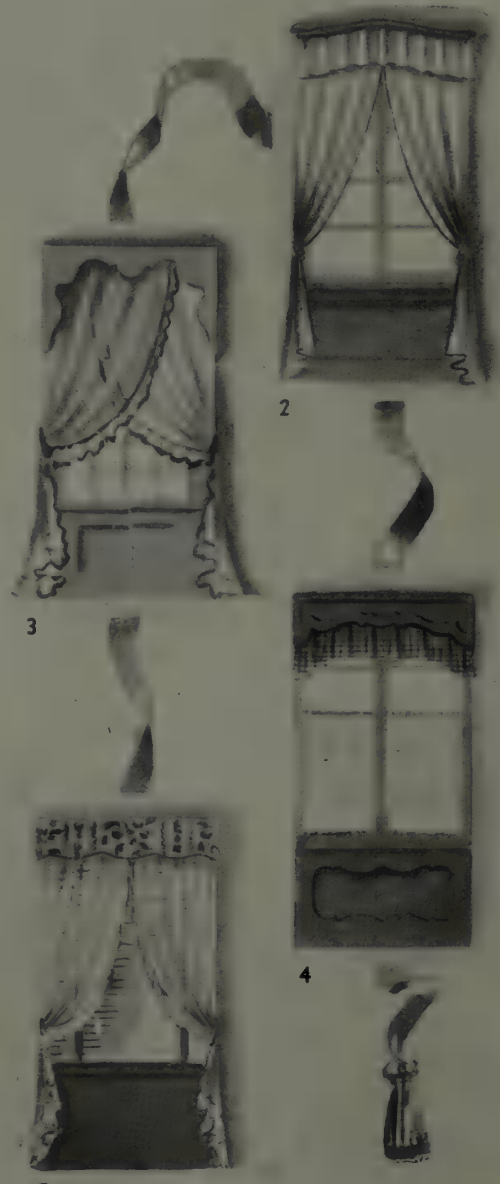
GEORGIAN

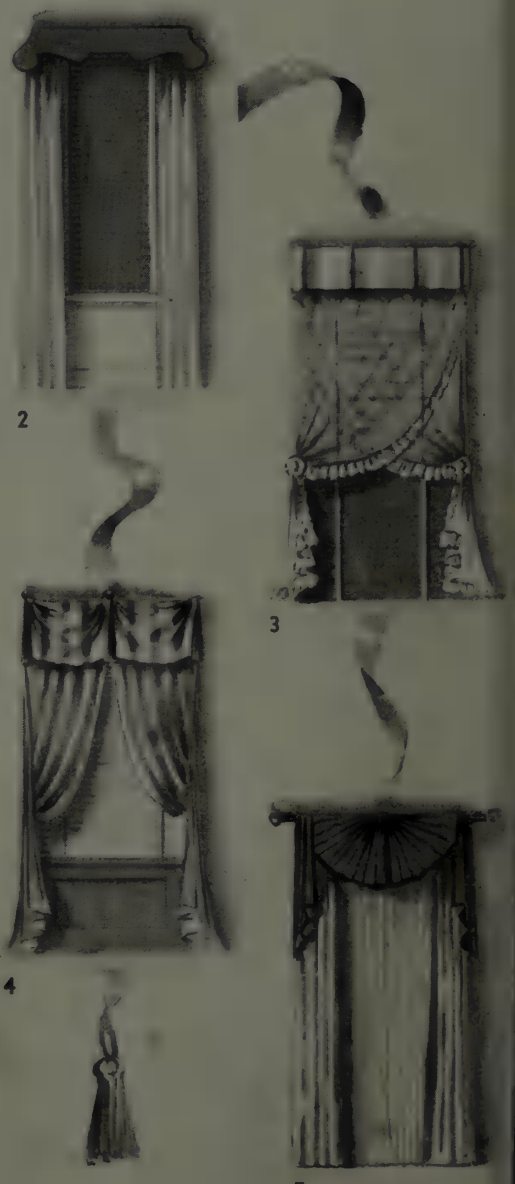


1

1. Elaborate draping of a sheer. **2.** Valance in a simplified type of rocaille design. **3.** Cartridge pleats in a bedroom. **4.** Stripes in a costume feeling. **5.** Late Georgian, formal, taffeta fan







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COLONIAL



1

1. Window framed with printed linen. **2.** 19th century type on arrow pole. **3.** Wood valance, plaid gingham draperies. **4.** Glass shelves, wood frame, wallpaper. **5.** Simple Georgian on rings

We Draw the Curtains

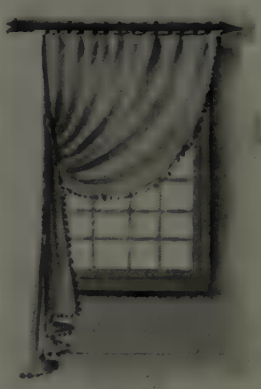
MODERN, American



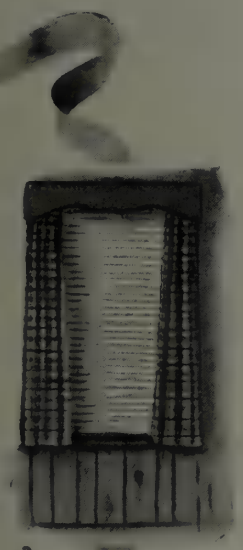
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1. Cellophane cornice, straight draperies. **2.** Velvet leaves on sheer valance. **3.** Design recalling early 19th century. **4.** Cut-out wood cornice, sheer drapery. **5.** Large plastic rings on metal pole

CURTAINS, like plays, are remarkable in that there are so few fundamental plots, so many varieties of finished products. In draperies, it is the small, dressmaker touches which identify them firmly with specific periods. On these pages, you will find five general types of curtains and a collection of their derivatives. No two turn out to be anything alike. This is the result not only of the choice of materials, ranging from satins to the sheerest of organdies, but also of the choice of valances, curtain rods, frames around the windows, drapings and trimmings. In planning your new autumn draperies, never forget the importance of these elements. To achieve spirited results, keep in mind the costumes of the period you are interested in. If you are as keen in your treatment of your windows as you are in your knowledge of bonnets, tippets, crinolines and Vionnet bias cuttings, you cannot go far wrong.



2



3



4

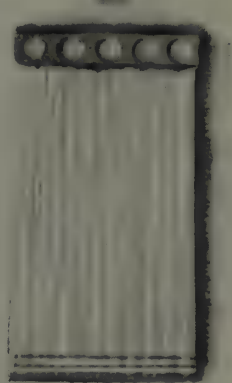


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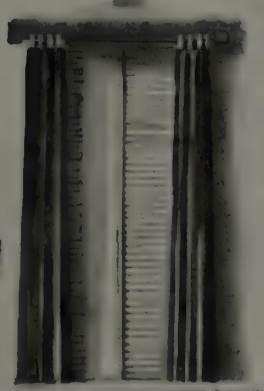


2

3



4



5

ROBERT MASON DODGE



fruitful tables

IF YOU steer by the calendar in setting your table you will always be smartly in the swim. Right now it is autumn with fruit in abundance and grapes hanging in the arbors. Garner them and strew them on your festive board.

• For dinner, below, the centerpiece and heavy blue-flecked birds from Pitt Petri. The place is set with a Royal Doulton plate with gold gadroon edging from Wm. S. Pitcairn, Gorham's sterling Greenbrier and Fostoria glasses on Point d'Espagnol from the Maison de Linge.

• For lunch, opposite, frosty gray and white French pottery birds are from Ernestine Trostler. The places are set with Royal Doulton plates banded in platinum from Wm. S. Pitcairn, Gorham's sterling Nocturne and Fostoria glasses on chartreuse organdie mats with autumn leaves from the Grande Maison de Blanc.



DANIELSON-CARY

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LESLIE GILL

THROUGH THE MAILS WILL GO AN AVALANCHE OF POWDER ROSE LETTERS, NOTES, CARDS. THIS IS THE COLOR OF THE FALL SET BY I. AND W. M. CRANE. CRISP, SMART PAPERS WITH A FINE HEM ROUND THEM OF WHITE, OF BLUE, OF BOTH. DEMPSEY AND CARROLL



FALL PLANTING RITUAL

TO THE Practical Gardener, autumn is as important a planting season as spring. If he is industrious, the entire foundation of the following year's bloom has been set before the ground freezes. Time was when the prospect of biting winds and winter snows made cowards of us all. Nowadays we know better. We have learned that plants properly protected will seldom winter-kill. And we realize that a winter's hibernation sends them forth stronger and more robust when the warm suns of spring begin to shine. For most things, fall planting means earlier bloom, since they will have started growth well before it would be safe to set them out of doors the following season. For almost everything which can be planted in autumn at all it means established plants with better performance the first year. Here are the facts to remember:

Must plant now. All the spring-flowering bulbs—Tulips, Narcissus, and the smaller ones which precede them in bloom. Likewise those plants which appear in early spring—the Anemones (except Japonica), Bleedingheart, Columbine, Globeflower, Trollius, Hepatica, Leopardsbane, Primroses, Trillium.

Must *not* plant now. Tender bulbs or tubers like Gladiolus and Dahlias; Buddleia, Chrysanthemums, Sweetshrub, Bladder Senna, the Hawthorns, shrub Althea, Sumac, Magnolia, Tamarisk, and Japanese Snowball.

Better plant now. Peonies and Iris, which are likely not to bloom the first year if set out in spring, Phlox, which does better if it has a winter to become established, and Delphinium which has just been definitely placed by the experts in the fall-planting classification. Lilies, since a number of them—the Madonnas, for example—are almost sure not to flower the first year from spring planting.

In addition to these specific plants there are a great many others which are better planted in the fall, though a spring planting will not sacrifice their first year's flowering. First, the Roses, which more and more gardeners are ordering in fall. They say the bloom is more profuse the first year because the plants are established. Most perennials are fall-planted for the same reason, as are the shrubs, both deciduous and evergreen, and many trees. You see, save for annuals and the few exceptions mentioned in the (*Continued on page* 117)



LESLIE GILL

Arranged FOR October

THE garden, having fallen prey to frost, yields few more flowers this year. But near your door are choice evergreens. Mrs. Stephen C. Reynolds, Jr., selects material from these sources and weaves golden Juniper, silvery blue dwarf Cypress and a bronze bowl into a rhythmic composition. The Juniper lines the angle formed by the Cypress, like a shaft of sunlight. She has set her arrangement on a table with a Chinese figurine, under a Chinese wall panel. This type of arrangement is adaptable to any of your wall tables. The whole group is replete with grace and Oriental elegance, achieved with simplicity.

THE LORE OF CUT FLOWERS

BY MRS. JAY CLARK, JR.



FLOWERS and plants wilt because water is used by the leaves and petals more rapidly than it is taken up by the stems. Even on the plant there is a tendency for the flower stalks to droop on a hot day. If cut beyond the morning freshness, they contain barely enough moisture for existence and are apt to wither in a short time in spite of any care. *Cut the flowers early in the morning before the dew has disappeared. This is the first requisite of a long life indoors.*

Any implement that bruises the delicate syphon system which takes the water up the stem of the flower is detrimental. If scissors are used, keep them sharp and have a pair for the purpose alone. A safe tenet is: *Scissors for slender stems and a knife for stalks, the cut always on a slant.* A long slanting cross section exposes the largest possible area of the stem to water. Also it insures against the end's resting flat on the bottom of the container, preventing absorption of water.

Pick with a receptacle of water at hand into which to plunge the severed blooms. A pail for large numbers, a two-quart measure for smaller quantities. Meticulous pickers have two, one for hot and one for cold water, to be used according to the type of bloom. Certain flowers require a sealing of their stem ends to keep the sap from escaping. As it is difficult to maintain water at the degree of heat necessary for such purpose, an added precaution—or it may be the sole one—is to burn each stem in the gas flame when it reaches the house. The same results may be obtained by dipping such stems in a solution of nitric acid—one tenth of one per cent—immediately upon cutting. Convenient when heat is not available. In charring or dipping, protect the flowers from the steam or flame, either in the manner of holding, or by a paper with hole cut for dipping.

Hardening the Blooms. This means putting the cut flowers in deep receptacles of cool water so they can absorb enough to replace the air that is in the stems. Unless they have at least two hours of drinking up water, they will be in poor condition for permanency in household decoration, and useless in a show. *It makes no difference where the blooms come from, the florist, the greenhouse, the street vendor, your own garden, before any arranging is done, let them soak their stems deeply in cool water in a cool place.*

Even if this has already been done by the tradesman, no harm results from repetition, and it is safer than reliance on the hope that what should have been attended to, has been done. After several hours of such treatment, even twenty-four, stems, leaves and flowers will be completely filled with moisture.

Placing in Vases. Generally speaking, the deeper the water in the vase, the better. Some flowers take up an amazing amount when first brought into a warm room; it is advisable to look at them a few hours later to see if the water has been unduly lowered. Neglect of this precaution may bring undesired results. A few varieties will keep well in only two or three inches of water in a flat dish, important to remember with some Japanese arrangements, where usually the specimens are Narcissus, Iris, grasses and flowering-shrub branches. Even these need watching, and if they show signs of wilting, must have first aid or the arrangement will be spoiled.

Before placing flowers in a container, remove any lower leaves that would be under the water, as they disintegrate quickly and foul the water. Where foliage is crowded on the stem it is good practice to remove two leaves out of every three, thus decreasing the area of evaporation. No flowers keep well in a narrow-mouthed vase where no air can enter. There must be oxygen in the water. Nor will they last long in a pointed base receptacle where the stem ends are crowded together.

Preservatives. Any disinfectant which will stop bacteriological decay is helpful, and while there is a diversity of opinion on their merits, the following are generally conceded of some use:

One tenth of one percent of *permanganate of potash* or *potassium nitrate.*

Hydrozene sulphate, a few drops to a vase of average size.

Sulphurous acid, two eyedropperfuls in each pint of water for heavy stemmed flowers, one such measure for slender, delicate stalks.

Auxilin, the root grower, according to directions on vial.

Aspirin has some value in keeping Dahlias and Gerberas.

Metal containers of brass and copper are said to keep flowers longer than those of glass or porcelain. Especially recommended for soft stemmed blooms such as Asters, Rudbeckias, Daisies and Marigolds. There is no division of opinion that a few pieces of charcoal in the water help to keep it clean.

Changing Water in Containers. Contrary to long usage, it is no longer advocated as a general ruling that vases be emptied and refilled with fresh water each day, as long as the contents continue in good condition. The disturbance of a carefully prepared arrangement is detrimental to the effect, and a discouraging process, for one is seldom able to replace in position the parts of a well-balanced grouping, and flowers do not like to be handled. If the habit is one too well rooted to be broken easily, remove the water with a small tube syphon and refill container with water as near the temperature of the room as possible.

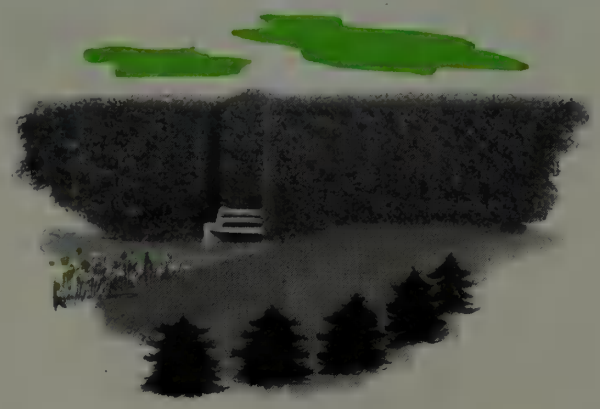
The erstwhile tenet of a daily cut- (*Continued on page* 127)



Many materials may be used for "topiary work"



Vines on a sapling fence simulate a solid hedge



Low evergreens, spaced apart, grow together

Clipped Hedges

BY DONALD WYMAN

A HASTY consideration of the different kinds of plant material commonly used for clipped hedges may bring to mind as many as fifteen different plants, but a study of the subject will show that there are at least sixty which can be used. Of course, each has its own purpose, but in planting any kind of hedge it would be of good advantage to study the comprehensive list at the end of this article in order to select the exact material to serve the definite purpose in mind. There are many cases in which a hedge can assist the general appearance of a property, but before the type of plant material is selected, consider exactly why a hedge is used in the planting scheme.

Is it to be used as a screen or a windbreak? Is it to be used to keep the children within bounds? Is it to keep the neighborhood dogs from the property? Is it to mark a property line? Is it to supply a stiff, formal effect in some formal garden? Is it to be used as a background for some other more important planting? Is it to be kept clipped formally? Is it to be allowed to grow more or less informally, clipped only at long intervals?

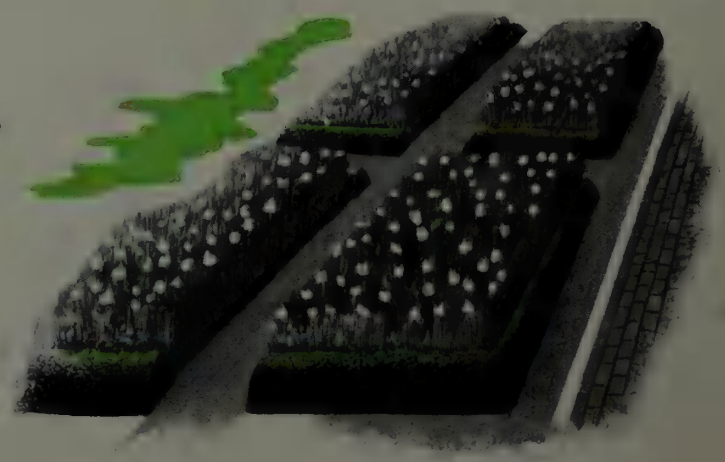
Another point of the utmost importance to be decided before the hedge is planted is its exact position. This would include a definite decision as to the height at which it is to be kept when mature. For instance, a Hemlock hedge may be kept clipped anywhere from 4′ to 20′ or even taller. If its final height is to be 4′, it would be placed only 2′ to 3′ from the walk, curb or driveway which it borders. On the other hand, if it is to be kept 20′ tall, it would be placed 7′ to 8′ from the walk.

Needless to say, the ideal form for any hedge is more or less triangular, wider at the base than at the top. The top may be either rounded or flat, but it is always best to have the base wider since this permits the lower branches to get considerably more light than they would if the hedge were vertically cut. Although this may not be of much importance with fast-growing plants, like Privet and Barberry which usually are cut vertically anyway, it is of the utmost importance with evergreens. There are many Norway Spruce hedges in this country which have died out at base considerably, simply because the lower branches have not been allowed sufficient light. Also, it is important that only certain plants be used in hedges that grow under shaded conditions.

Most of those who have done much planting realize that it is only in rare cases of mutual agreement between neighbors that hedges should be planted exactly on the property line. In most cases, particularly when there is the possibility of the adjoining property being sold to other owners, the hedge should be placed so that when mature its branches and entire root system will be within the owner's property line, for argumentative neighbors, (*Continued on page* 122)



Always clip hedges in triangular shape



Low evergreens form a solid edging for flower beds

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GROWTH of the SOIL

BY H. STUART ORTLOFF

EDITOR'S NOTE: *For new gardens, or old ones being remade, proper soil conditioning is the primary step. Do it well, and your gardening success is almost sure; neglect it, and your garden will be a poor thing, constantly giving you trouble. Before you do your fall planting is the time to condition the soil. Our article tells why you do it and how—an insight into the mystery of the soil.*

SOIL management is not a secret difficult to understand. It is a logical process and, though full of wonder, is not hard to carry out if approached in the right way. Successful gardening is based on more than guesswork, or even experience, and should be pursued according to the scientific principles that have been discovered.

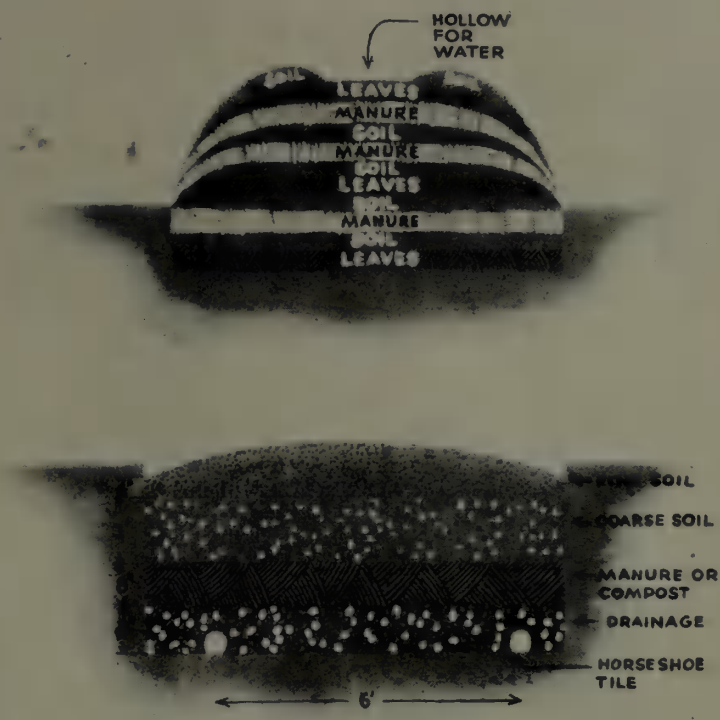
Although most garden literature speaks of "good garden loam" and "average garden soil," you find these happy conditions far too infrequently, and the soil with which you work is seldom ideal. It may range in consistency from almost pure sand to the thick sticky clay that is often found in some localities. Some soils are sour or acid, and others sweet. But experience shows that neutral soil is preferred by most garden plants. Some soils are too wet to grow good plants, and many are too dry to support a luxuriant growth.

Nearly every soil is basically rich in plant food, although many do not have a quickly available supply. It is only through intelligent cultivation and manipulation that you can bring it nearer to that ideal condition suited to your needs.

Soil types. There are three basic soil constituents: sand, clay, and humus. As the proportion of these varies, soil fertility varies, and none of them alone can be considered an ideal garden soil. Mixtures of two or more are the rule, and the ideal for average garden soil is a mixture of all three. Pure sand has little value as a garden soil for it is not only poor in plant food but it is able to hold so little water that plants cannot secure whatever food is present in a soluble form. Clay, as a soil, is usually rich in inorganic plant food but often has very little in a soluble state because the condition of extreme moisture and acidity often causes plant food to be locked up in insoluble compounds. Humus (decayed vegetable matter or peat moss) differs from sand and clay in that it is rich in organic plant food but lacks the inorganic or mineral plant foods.

The ideal plant-growing soil must be rich in inorganic and organic plant foods in a soluble state. It must be able to hold enough water to dissolve this plant food. And yet it must be porous enough to allow the excess water to seep slowly through. Soils which come nearest to supplying these conditions are generally spoken of as loam, and where such loams lack one or more plant food elements you can readily supply the deficiency by artificial means.

There are, however, several different sorts of loam, some sandy, others clayey, and to get results you must treat them accordingly to bring them nearer an average condition. Working with a sandy loam you may add some clay, or enough humus to make it more retentive of moisture, and when the contrary is the case you may add some sand or humus to lighten it and permit a better drainage. The color of soil has little or nothing to do with its richness or ability to support plant life. Black soils, which are generally warmer because they hold more light, do not necessarily hold more plant food. In fact they are often sour, and in some cases sterile. On the other hand a yellow clay loam is filled with potential plant food and needs only proper management to bring it to a high state of productivity.



Top, proper construction of a compost heap composed of leaves and other refuse from the garden. Be careful that no diseased materials find their way in. These should always be burned. Below, ideal soil construction for garden bed with provision for good drainage

Conditioning. "Working" garden soils is very necessary to make them able to grow good plants. Few plants will thrive in unprepared soil. One of the first duties therefore is to give the soil thorough tillage or cultivating. It should be dug well, lumps pulverized, debris removed, and raked. Then allowed to stand for a day or two to settle before planting. The more work you put into the soil in preparing it the greater the returns in plant growth. To stint on cultivation and preparation jeopardizes satisfactory results.

Garden beds need to be dug to a depth of at least eighteen inches, whereas the areas that are to be planted to trees and shrubs should be prepared to a depth of at least two feet. Under lawns the preparation need not be deeper than a foot. Where you have a topsoil that is deep your problem is greatly simplified, but when the topsoil is shallow it is often necessary to remove it, break up the subsoil, add some humus-making material like well-decayed manure, (*Continued on page* 120)

THE LOG *of the* PRACTICAL GARDENER



Rhododendrons and evergreens need to store up plenty of water to carry them through the winter – See ¶ 2

THE motto for this month is: Do not leave anything to be done in the spring that can be accomplished in the fall. There may be little zest in dealing with hasbeens, but a routine of homely, necessary things now will leave more time in the gayer months of next year for real enjoyment. It is always encouraging to have so many of the tasks final for the year. There is a feeling of satisfaction in saying a last this or that.

1. **Routing insects.** Grubs and caterpillars are finding winter quarters: before they are deeply entrenched, I make them unwelcome by taking a quarter pound of ordinary washing soap, boiling it until dissolved in one quart of water and adding this solution to four gallons of water. This is poured on from the watering can, treating the ground piece by piece, and drives the pests to the surface. What the method of destruction then is depends upon the preferred mode of murder. Bisection with a sharp trowel does not bother me. I find it easier than dropping the wrigglers into a pail of water. A last digging of sulphate of iron, a tablespoonful to a Rose bush, well mixed with the soil at the base of the plant, proves unpalatable for the Rose bug larvae.



Cut back the old stems of Peonies as near as possible to the root, taking care not to injure the dormant eye – See ¶ 4

2. **Water evergreens.** Moderation is seldom Nature's whim. In the early summer the garden was waterlogged with day after day of torrential rain. Now the earth is powder dry, a bad condition to start the winter months. Not that it makes much difference except for Rhododendrons and evergreens, and these I have been watering copiously, not only the ground for root moisture, but foliage as well. These specimens resemble the camel at this time of year: they require a store of water to draw upon against coming dryness and frostbound upper soil. There is a Hemlock hedge down the street that is crying for such attention, especially the part near trees which are taking all the available moisture. If the hose is not brought to the rescue there will be fatalities next spring to reckon with, and few things are harder to patch up than an evergreen hedge. Yet if I were to suggest an ample watering this month, there would be no thanks—quite the opposite. Gardeners do like to hang themselves in peace, I suppose because we hate to think anyone has noticed our omissions!

3. **Rhododendron feeding.** The Rhododendrons receive also the final soil conditioner to provide ample acidity for the winter's leaching—Epsom salts (like a light fall of snow), apple pomace from the cider mill, procured at the same time as the jugs of cider or, failing either of these simple remedies, aluminum sulphate from the paint store by telephone. The helper suggested using up the couple of pounds of food in the bottom of the crock on these same bushes. I explained with patience that no feeding is done after late summer, in order not to start new growth too tender to withstand the first frosts. This is a rule that holds for most plants, Roses and perennials.

4. **Peony blight.** There is a difference in opinion about removing the tops of Peony plants in the autumn, some saying that by doing so the natural protection of the plant is destroyed. It is probably better to leave them intact *if* there is a certitude that the clumps are in perfect health. It is a well-known fact that Peony blight remains over the winter on the old stems, so to be on the safe side I take precautions. The soil is carefully removed from around the crown, and each old stem cut back as near as possible to the root, holding the breath meanwhile not to injure the dormant eye, from which new growth starts in the spring. All refuse is burned, and the top soil next to the plant is scraped off and discarded. In its place I put fresh loam obtained from some other part of the garden. In this way the Peony goes into its winter sleep with a clean bill of health.

5. **Beetles and Rose bugs.** In taking notes on Philadelphia gardens, I find two pests are closely linked in that region, the Japanese beetle and the Rose bug, and

there is a feeling that in some manner the lavish use of lime is a deterrent for both. Some gardeners contend that the beetles eat the bugs or drive them away, and where the former are thick the latter do not show themselves in numbers. The cleanest garden seen was one where the Roses were kept covered with powdery lime all summer, the beetles not liking the lime and moving on. While there were some bugs, the Rose foliage was in perfect condition, no black spot and no mildew, although in former years much spraying has been necessary to control these conditions. The gardener sifted the lime on with a mosquito netting bag, and did not use a sprayer all summer. This treatment came to my attention late in the season, but I have been using the lime now on the ground around the bushes and sprinkling it generously on the foliage. It may help for next year, and it may not, but no harm will be done in either case by its employment now. This was applied on the same day the Lilacs were given their annual dosage of lime, a time chosen for the task when there was no wind, as I do not care to look like a dusty miller. And that is an inevitable result of liming when the wind is high.

6. **Choices in Ivy.** It is difficult to persuade most gardeners who live in regions of severe winters that there are many forms of the English Ivy, *Hedera helix*, quite hardy and adapted to numberless uses. For several years I have been trying out the various types, and have reached the point where I can depend upon being able to say good-bye to them in the fall with assurance of seeing the plants again in the spring. In the tricky conditions of the transition zone, I have used for ground covers the Irish Ivy, *H. hibernica*, in full sun and the *H. baltica* in shade and semi-shade. The Irish type is the one often sold for English Ivy with a leaf wider than long, and the Baltica develops a dense mat of evergreen foliage with its small gray-veined green leaves. This I use to edge walks, as it is easy to pin down into place. Then on the north side with a stone house foundation wall to grow on, is the upright climber, *H. minima*, and in the same narrow border *H. conglomerata*, the bunch-leaved Ivy, spreads over the ground. *H. digitata*, five-lobed with a delicate appearance, is under ferns, and the true English Ivy climbs up the brick wall. None of them will stand being overly wet for any length of time, and whatever covering is given must not be thick or heavy. In fact, I might be rash enough to say they get along better without any at all.

7. **Spring bulbs.** This is the time to plant the little bulbs that had not arrived in September, the Grape Hyacinths, Scilla, Crocus, Chionodoxa, Snowdrops, all the tiny things that are so welcome in the first days of spring. They must be put in as soon as they come from the dealers, as these varieties deteriorate if kept out of the ground too long. That is probably one reason why it is so difficult to get a good stand of the winter Aconite started. The wee bulblets are dry and sere before they can be got into the ground. If there is any doubt which way to plant these round nubbins, the same indication holds good for them that was given for tuberous Begonias (Log for March): the indented or concave side is the top.

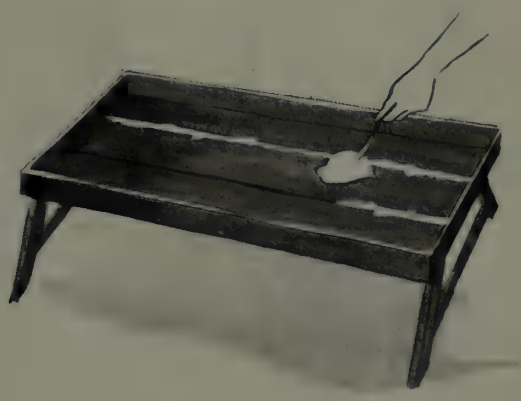
8. **Planting bulbs.** The only rule I follow for placement of these early bulbs is to put them somewhere near the house where they can be seen without going out of doors, for they come long before much garden lingering is alluring. They are splendid material to tuck into any planting of shrubs or evergreens of the front dooryard: you can't miss them there. Fortunately the prices per hundred are not prohibitive, or so I like to think, for that is the only way such dabs of color are effective—in a mass.

9. **Crown Imperials.** Another neglected bulb, for there are never half enough Crocus and Scillas in gardens, is the Crown Imperial, *Fritillaria imperialis*, a perfectly hardy thing of bell-shaped blossoms, which springs into action with the first warm days if planted now at a depth of eight inches. Some gardeners object to the pungent odor given off by the bloom but that has never weighed with me against the loveliness of the flower itself. They like rich soil and some shade.

10. **Plant bench.** While I was on the subject of indoor plants, I decided I needed a movable unit to hold them, as a stationary shelf is often inconvenient. So I went to the household department of the nearest store and invested in an ordinary wash bench about three feet long. You might think it would be a difficult thing to turn up in these days of set tubs and the like, but I have never found it so, and I have recommended these benches to many persons. If you cannot buy one, have it made by the house carpenter. I nail a three-inch strip of molding around the edge of the bench, putty the cracks and paint it any color I like. This particular winter only green plants were to go on it, so a brilliant Chinese red was used. Don't have it green (*Continued on page* 131)



Lime sprinkled on Rose bushes from a mosquito-netting bag has been known to keep away Rose bugs and Japanese beetles — See ¶ 5



A common wash bench makes a cheap stand for plants in winter. Putty the cracks and put a molding along the sides — See ¶ 10



Stone chips placed around the delicate plants in the rock garden will eliminate the dangers of winter erosion — See ¶ 12



October Scrapbook

Homeless pests. Many of the garden terrors in insect life come from the eggs that moths lay in the autumn on whatever vegetation they can find, either weeds or the refuse from this season's crops. If such hiding places are not at hand, the moth seeks elsewhere for her nursery. Much can be done in the prevention of next year's troubles if the garden is cleaned now of any old vegetation, stalks or, in the vegetable area, remnants that have not been used. Many of the most troublesome pests feed in the late fall on whatever part of the year's crops are to be found: the cucumber beetle and the squash bug like old vines and any pumpkins and cucumbers overlooked by the family. Cabbage aphids still haunt leftover stalks, and the same is true of other varieties. A vigorous clean-up of such sources of food and lodging will greatly reduce the possible number of tenants. Burning and burying crop remnants helps in the control also of plant diseases. Where a cultivator or plow is feasible, cutworms may be destroyed wholesale if the garden is thoroughly turned over at this time.

Fall planting of Lilacs. Lilacs can go into the ground as late as November with more than a mere gamble that they will live and thrive. Fall planting is better than spring for these shrubs because they start to grow very early in the season and this growth is retarded when planting is delayed. They are not particular about soil, but are heavy feeders and will give the best flowers if a liberal supply of well-rotted barnyard manure is dug into the ground around them. Commercial fertilizers and foods are valuable, too. Give as much as directions will allow. They require sun to give more than sparse bloom, although as shrubs they grow well in partial shade. A Lilac expert of international renown gives a list of indispensable varieties, and at the head of each grouping stand the following:

White: Single, *Marie Finon;* double, *Edith Cavell.*
Violet, blue and bluish lilac: Single, *Cavour;* double, *Emil Gentil.*
Lilac: Single, *Vulgaris;* double, *Henri Martin.*
Pinkish: Single, *Lucie Baltet;* double, *Mme. Antoine Buchner.*
Magenta to red: Single, *Congo;* double, *George Bellair.*
Purple: Single, *Capitaine Baltet;* double, *Archevêque.*

How to grow quality Tulips. The amateur can produce flowers comparing favorably with those exhibited by professionals



if he uses the same methods. The secret lies largely in procuring the same size and grade of bulbs as are used for producing prize blooms. Such bulbs are known as top-size bulbs, and naturally the price is higher than for a lower quality. For best results plant in October and November so that the bulbs can produce rootlets and become well established before freezing weather sets in. The flowers will be larger and earlier than when the bulbs are planted later. Work the soil to a depth of twelve inches, mixing humus and a complete plant food or well-rotted manure with it. Plant bulbs from four to six inches deep, with the top of the bulb that distance below the surface of the soil. The larger flowering ones plant six inches apart; smaller kinds four inches apart. Use a trowel, put a small handful of bone meal to be mixed with the soil at the bottom of the hole before setting the bulb. When the ground freezes, cover the area with a light litter to prevent alternate freezing and thawing.

Hints on design. In garden planning the plot of ground available often has to be jockeyed into appearing something quite different from the reality of contour. If it is long and narrow it may be made to look wider by emphasizing the cross lines rather than stressing those running lengthwise. In the same manner that a wise six-footer does not wear stripes! This effect may be brought about by the right disposition of the grass areas, borders, trellises, paths and hedges. In restricted spaces the narrow straight path, the shortest distance between two points, is the logical solution for a path's purpose, which is to get from one place to another. A shallow lot is made to lengthen into almost a vista by using a direct path to the entire extent of the garden, bordered by flowers and spanned with arches, through which the eye is carried to the far end to meet some object of attention. If anyone is afraid of the severity of the straight lines, it must be remembered that the trees and shrubbery will provide the curves. In "Everybody's (*Continued on page* 144)



"IT'S ALWAYS FAIR WEATHER..." IN A *Window Conditioned* HOME



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(DOUBLE-GLASS INSULATION)

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If you are building a new home, ask your architect or builder about the many efficient types and attractive styles of winter windows and double-glazed sash available for "Window Conditioning."

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5. Lessens drafty danger zones near windows and floors.
6. Makes healthful humidity possible without foggy windows, soiled draperies and moisture on window sills.
7. Reduces cleaner's bills and doctor's bills.
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Winter's coming—just two short months away—but if you "Window Condition" your home now you will enjoy "Fair Weather" inside all winter long and save money, too. This means that you insulate your windows with double-glazed sash or storm windows. Between the two pieces of glass, a wall of captive air is formed. This air space is a most effective form of insulation.

Reliable tests show that fuel bills can be cut as much as 30%—a greater reduction than can be obtained from any other single form of house insulation. In winter-air-conditioned homes of healthful humidity, double glazing is essential to remove the annoyance of foggy windows. Without "Window Conditioning", moisture will collect on the windows, damage draperies, woodwork and rugs. With "Window Conditioning" doctor's bills are reduced because homes are relieved of drafty danger zones.

The cost of storm sash is low. The nearest lumber dealer will be glad to explain financing under F. H. A. with no down payment. Fuel savings can pay the cost in less than two winters. If you are planning to build a new home, ask your architect about the many new double-glazed "Window Conditioning" units.

Quality Glass Is Important—With double glazing, the quality of the glass is doubly important since you are looking through two pieces of glass instead of one. Because of an exclusive manufacturing process, L·O·F Window Glass is noted for its greater freedom from waviness and distortion, making it especially suited to "Window Conditioning." These advantages cost you no more, but they add much to your permanent satisfaction with double glazing. Whether you buy winter windows or double-glazed sash, make sure that each light bears the L·O·F label. It is your guarantee of quality in window glass.

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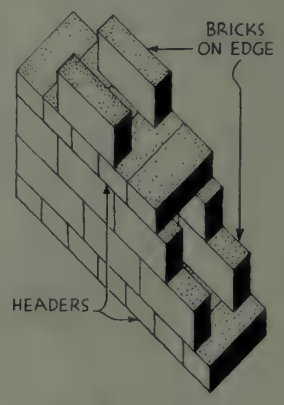
PLEASE TELL ME

Answers by EUGENE RASKIN

Each month building problems which vex home owners are answered in this Readers' Service Department

? BRICKS IS BRICKS

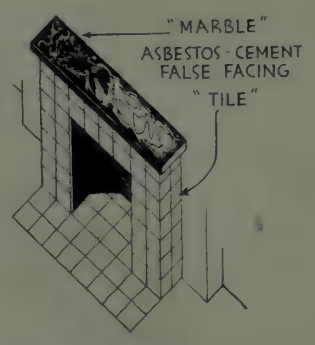
We are planning a one-story ranch house, to have brick walls—that is, real brick walls all the way through, not veneer, as we do not approve of fake construction. However, the cost of so much brick would be beyond our purse. Can you suggest any alternative?



A. It's hard to sympathize with your condemnation of brick veneer construction as "fake." The brick is real, you know, while the wood frame backing may be looked upon as just that—a backing. It might have been terra cotta, concrete, rubble or another grade of brick. Or, from another point of view, you might regard veneer construction as a form of ordinary frame construction, with brick used as the exterior wall finish instead of shingles, siding or stucco. In any case, there is no falsification of materials that would justify your disdain. However, you can save a good deal of material and still have an all-brick wall by using what is called Rolok construction. This is a system in which bricks laid on edge are combined with air spaces to form a bonded whole. Many varieties of bonds are used to suit particular conditions, but for your case (a one-story wall supporting roof loads only) an eight-inch thick Rolok wall will be adequate. The accompanying sketch shows the most economical bond, or brick pattern.

? MASKING MANTEL

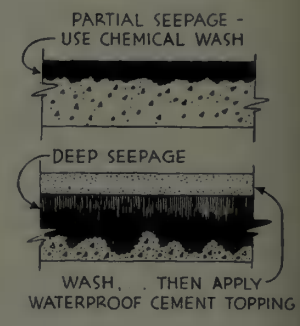
I've leased an apartment which has a fireplace whose facing is of common brick. As the room is to be modern and formal in character, I fear this will be out of place, but the landlord refuses to do anything to it, or let me do anything. What do you suggest?



A. A room so formal that a brick fireplace seems inconsistent must be very formal, indeed. Are you sure that your decorative scheme isn't too severe? Think it over—but if you still feel the same way, here are two ideas that may help you. First: using asbestos-cement board, surfaced to represent marble or tile, as you prefer, have a "false front" made which can be fitted over the present mantel in the same way that a radiator cover is fitted. Mastic can be used at the wall joint instead of some more permanent form of fastening method. Keep the design very simple, both for ease of construction and for harmony with your formal furnishings. Your landlord cannot object to this way out of your difficulties, as long as the new mantel is not attached to the walls with nails, screws or anchors. Second: if your lease is for a short term, or you don't care to go to the expense of having anything built, why not merely whitewash the brick? The landlord won't mind a coating that is so easily removed. The whitewash will tend to offset the informal quality of the brick, and make the fireplace less conspicuous, especially if the walls of the room are white, too. Be prepared, however, for some trouble in keeping it clean. You'll have to add a periodic coat of whitewash, say, once every two months.

? CONCRETE DEODORANT

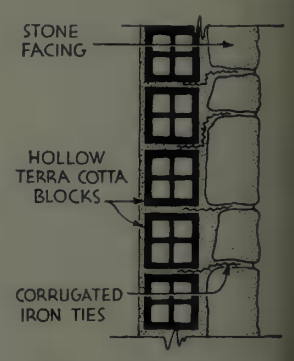
We are remodeling a barn into a residence and are confronted with the problem of taking the smell from the concrete floor of the basement (which was the stable). Can you tell us what can be done to remove the smell?



A. Concrete, as you know, is rather porous, and the organic matter which causes the odor has undoubtedly seeped a good way down into your floor. The amount of seepage will determine your best course of action. Chop away a bit of the concrete and see how far down the discoloration extends. If it's only about an inch, here's what you do: make a solution of chloride of lime and water (2 oz. to a gallon) or true calcium hypochlorite and water (1 oz. to a gallon). It is immaterial which chemical you use; pick the one most readily obtainable. Now get out your sprinkling can and sprinkle the solution over the floor until it is thoroughly wet. Let it soak for half an hour, then flush it off with clean water. Repeat this operation till the sniff test tells you the job's done. If, however, the seepage has entirely permeated the thickness of the floor, it is doubtful whether this washing process will get it all out. You might try it, of course, and see. But in all likelihood you'll have to resort to an inch and a half of fresh waterproof cement topping to seal off the old floor completely. Before applying the new cement, see that the old surface is well scored, so that it will grip the new.

? STONE VENEER

Our garage was built of terra cotta blocks at a time when our funds were more limited than at present. Now we'd like to beautify it by making it match the house, which has fieldstone walls. Can this be done?



A. If you can count on obtaining the services of a conscientious mason, a stone facing can be applied over the terra cotta wall quite successfully. The mortar will have to be chipped away from a good many of the joints between the terra cotta blocks to allow for the insertion of ties to hold the stone facing solidly against the block wall. These ties are corrugated strips of galvanized iron, and there should be at least one to every stone joint. Don't use stones thicker than 8".

? CEMENT VS. CONCRETE

People confuse me by speaking of cement and concrete as though they were two different things. Are they?

A. Cement is one of the ingredients of concrete, and acts as the binder which holds the mixture together. The other ingredients are called aggregates, and the type of concrete varies with the kinds of aggregates used. Thus, concrete made up of cement, sand and stone, is called stone concrete. If cinders are used instead of stone, the result is known as cinder concrete. The strength and workability of the concrete depend upon the type of aggregate and the proportion of cement and water used. When steel bars are placed within the concrete to take up certain stresses, we call it reinforced concrete. In all these combinations, you see, cement is merely the binding agent, and makes up very little of the total bulk.

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Please send free folders on _____ patterns.
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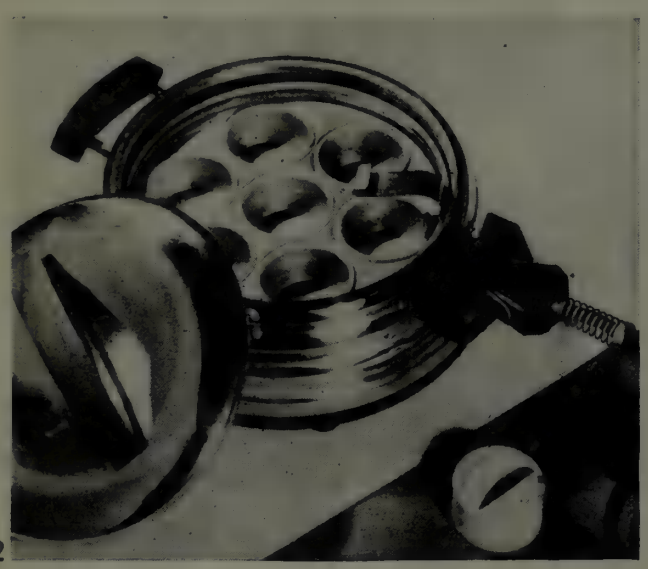
Name and Address



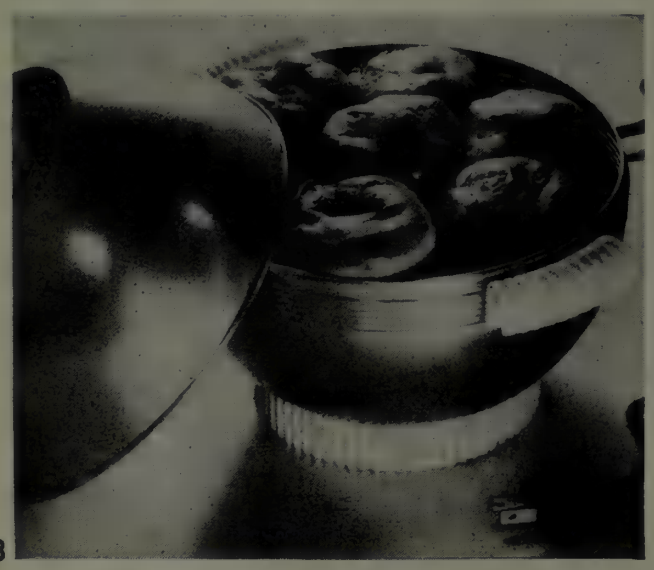
CONVENIENCES *of the Month*



1. The Trig tea kettle whistles when the water boils. A trigger on the cool Bakelite handle operates the cap on the spout for pouring or filling. R. H. Macy.....$2.85



2. Bakemaster makes biscuits, muffins, shortcakes, etc., at the table. It's chromium and black walnut, has two biscuit tins, a biscuit cutter and muffin pan. Lewis and Conger, $6.95



3. Chase electric table butler designed by Walter von Nessen. With glass baking dish, will cook. Without, keeps foods hot. Without dish, $9.95. With, $11.50. A.C. From Ovington's



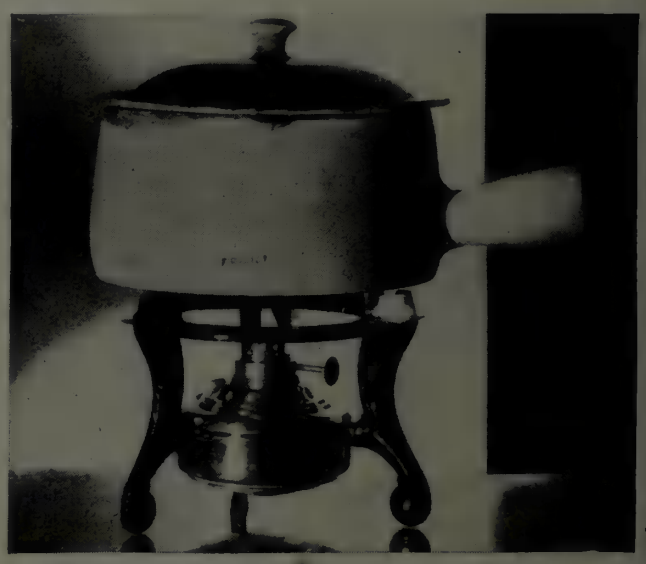
4. A holder for kitchen knives protects the blades and lessens the danger of cuts. This holds five knives of various sizes, is green and cream. By Cobbs-Hamilton. R. H. Macy, $.35



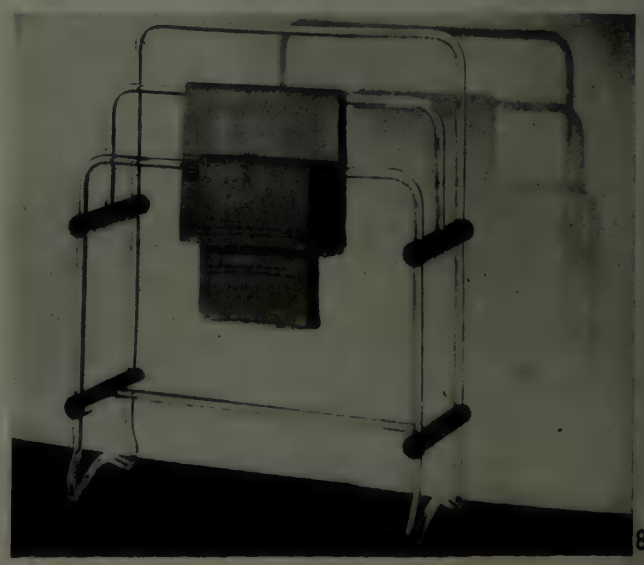
5. The Kloxit Session Timer, in green. Set the time, up to an hour, and a little bell rings out at the appointed minute. Grand for cooking. At Hammacher Schlemmer.....$3.25



6. Farmer's Lantern by Chase Brass and Copper. Equipped either with flashlight bulb or wired. Polished brass and tin plate. With battery, $1. Wired, $1.25.....Lord and Taylor



7. An Italian alcohol stove with a covered earthenware casserole. Ideal for buffet suppers or informal Sunday night affairs. At Hammacher Schlemmer.....$5.95



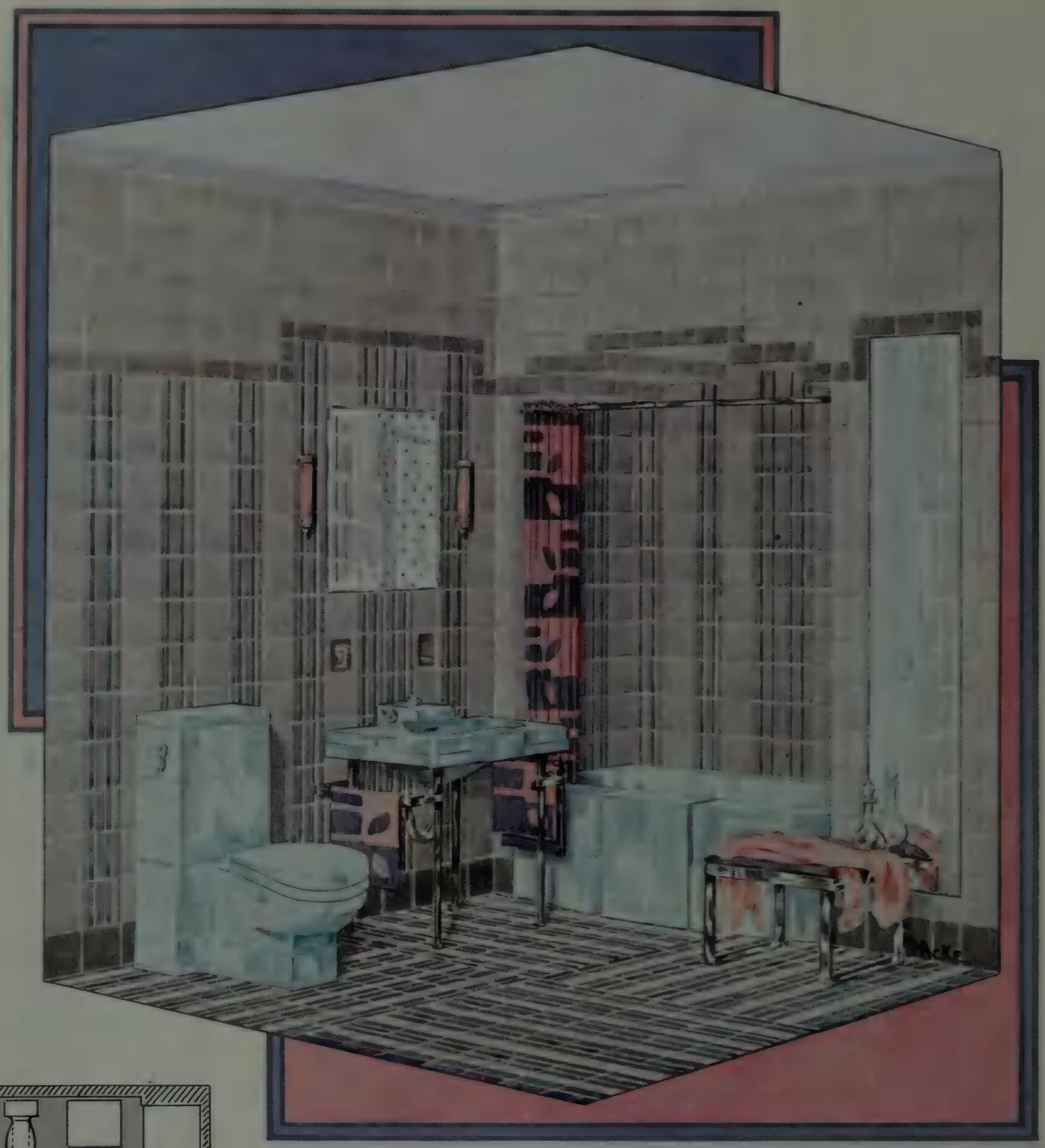
8. Towel rack of a new material, "Lucite," light as a feather and unbreakable. The frame is white or black, towel bars clear. At Hammacher Schlemmer.....$34.95

All prices are approximate.

KOSER



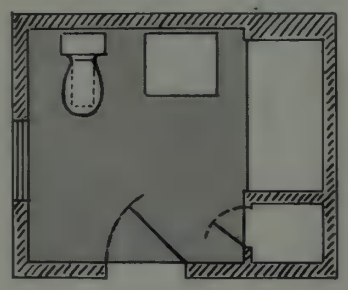
Nocturne—rhythm sculptured in silver. Line flowing into graceful line with a balance and beauty avowing this brilliant new pattern as Gorham's own. Every Gorham pattern—whether evoking a lovely memory of the past or anticipating the smartest new-day trend, holds steadfastly to the ideal of perfect artistry that has made Gorham America's Leading Silversmiths Since 1831.



Suntile

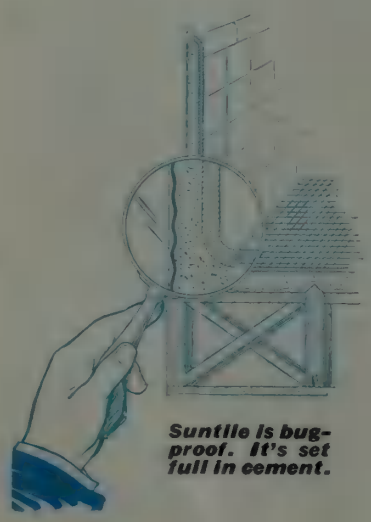
Bright with color-Right for life

Floor in 6″x2″ units of glazed faience Suntile in French and platinum greys and Pompeian blue . . . to form a simple geometric pattern in strict color harmony with the wall treatment. A Suntile sanitary base of 6″x6″ units in platinum grey joins floor with walls . . . with the decorative portion of the wainscot in 6″x6″ units of Suntile walltile in French grey, striped with 6″x1¼″ Suntile units in platinum grey and 6″x1″ units in Pompeian blue. A horizontal border of 6″x3″ units in platinum grey divides the lower decorative wainscot from the plain upper field of French grey 6″x6″ units. Plumbing fixtures are in Crane's Lucerne blue to complete the plan of color harmony.



a NEW *Color Balanced* Suntile Bath

. . . FEATURING NEUTRAL GREYS



Suntile is bug-proof. It's set full in cement.

Suntile neutral greys invite you to express your own color preference. ■ This bath shows a typical harmonious color scheme—Lucerne blue plumbing fixtures balanced with Pompeian blue stripes in Suntile floor and walls. A complementary touch is added by the contrasting color, Suntan, used in shower curtain and towels. ■ If white plumbing fixtures were used and the blue stripes in floor and walls were either white or black, the setting would be strictly neutral. Bath accessories might then be in any one color, any pair of complementary colors, any group of analogous hues, or complementary and analogous hues combined. ■ See your local Suntile dealer before you build or remodel. He is equipped with the "Rainbow Chest" (patented) to help you achieve correct color balance in your home. His knowledge and demonstration of color in use are offered to you without obligation. See him and see color magic made real.

Phone to Find WHO SELLS IT SEE LAST PAGE

The Cambridge Tile Mfg. Co. . . . . Cincinnati, Ohio

For new ideas on the use of color in the home, send 10 cents for beautiful pictorial booklet, "Color Balanced Suntile."

MORE CHIMNEYS



HARVEY STEVENSON, ARCHITECT

Quite apart from their merit as part of the chimney design, the double shoulders serve to tie the chimney to the wing of the house, repeating the slope of the roof



M. M. PETERS

For the simple Cape Cod or Colonial house such chimneys are decorative



GEORGE H. VAN ANDA

A broad squat chimney is here given emphasis by black cap and flues



H. T. LINDEBERG, ARCHITECT S. H. GOTTSCHO

A ledge stone chimney, deeply textured by rake joints, for a slate roof



WALLACE CONST. CO. GEORGE H. VAN ANDA

Without the smoothly chamfered top, this chimney would seem too heavy

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W 3257

Appledore

BONE CHINA OF EXQUISITE DESIGN

THIS simple semi-classical design in delicate turquoise and green is typical of the skillful handicraft of enamelling on famous Wedgwood Bone China.

The dignity of the "Appledore" design is strongly appreciated among hostesses of good taste, creating a dinner service of unusual character and charm.

Send 10 cents to cover postage, and we will gladly forward to you our new booklet, showing many patterns in full and natural colors.

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Earmarked FOR HOME BUILDERS

NEWS OF NEW BUILDING MATERIALS, PRODUCTS, METHODS; NOTES ABOUT NEW BOOKS AND NEW IDEAS

FOR just over a year now this department has presented sundry items which certainly were news and which we believed were of practical value to home owners. Now it gives us pleasure, in leading off the page for October, to mention a piece of news which is of no remote use to home owners anywhere. This news is a quartz light, no bigger than a cigarette, containing mercury and argon. It employs 1,000 watts of electricity and achieves a brilliancy, according to the General Electric Company, equal to about a fifth that of the sun's surface. It is water cooled. On second thought, though, perhaps it will be of use to you—in searching for that shirt stud under the bureau. Next year we will try to find something of no help to you at all.

HARDWARE, to get down to that in lieu of brass tacks, has come in for numerous buffets at our hands. If you don't remember, it doesn't matter. But P. & F. Corbin is doing something which we—and every new home builder—can heartily endorse. They are making up carefully styled groupings of residence hardware which may be considered and purchased with the assurance that the individual pieces will harmonize with each other and with any architectural house design. Here you see a photograph of one of their new display panels incorporating four "matched sets," two in brass and two in hand-hammered wrought iron. The panel features in the center a house style which would be graced by any one of the four hardware designs shown. To the home builder who has found, or expects to find, the selecting of knobs, knockers, locks, handles and the like a tiring and bewildering process, this style grouping scheme is a boon and a blessing. It is also a time and money saver for all concerned.





FOR years you have been air-conditioned by the Carrier Company, in theatres, stores, restaurants, and probably without ever having heard the name of the manufacturer of the equipment. Of late years, this same manufacturer, no longer content to hide his light behind a plenum chamber, has been making home builders Carrier conscious. Now we show a picture of one member of a new line of air-conditioning equipment. It is the Carrier direct-fired air conditioner. It is one of the slickest and most noncommittal pieces of streamlining we have seen, and under the sleek jacket is housed all the machinery for producing your winter's supply of conditioned air. Here is produced, and from here circulated, automatically heated, humidified, filtered weather. (As a matter of fact, the company made the phrase "weather-maker" well known a number of years ago.)



STILL on the subject of your boiler room, the York Ice Machinery Company, whose energies are devoted as earnestly to creating heat as cold, has announced a new conversion oil burner for your present furnace. It is as trim and efficient looking as you could wish. In fact, it reminds us of one of those cosmic disintegrators Buck Rogers uses in the twenty-fifth century. The idea is not so far-fetched, at that. For this machine disintegrates your favorite brand of furnace oil on a truly cosmic scale. And having disintegrated it, it burns it all with a very hot flame indeed. The unit is available in varying capacities for almost any heating plant, with proper controls for hot water heaters, warm air furnaces or steam boilers.

OUTDOORS, you home builders, to your lawns and gardens! Here is news indeed. Huminal is its label. And Huminal is a fertile, acid-free, peat moss humus, finely pulverized, with acidity entirely eliminated. By further processing the three essential nutrients—nitrogen (2.5) phosphoric acid (1.3) and potash (2.1)—have been incorporated. Dr. Helmuth Spaeth, owner of the oldest and probably largest nursery in Europe, states that Huminal "is a high quality peat moss to which plant foods vitally necessary for plant growth have been chemically bound. Therefore, it provides in unique combination humus and a balanced plant food formula. When mixed with soil it forms a substratum on which healthy plant growth is possible." A leading agricultural experimental station determined the new product's pH value as 7.4. Thus it is on the alkaline side. (The first time acid-free peat moss has been available for general use.)

Emphasis is being placed more and more on fall planting and the making or renovating of lawns. For this, Huminal should be particularly efficient. Its peat moss content thoroughly conditions the soil and its chemical plant food formula assures quick, substantial growth. Together these provide a basis for carrying plant materials and new lawn growth over the winter. Because of its highly ground state and concentrated food formula, claim the sponsors, less Huminal need be used than ordinary peat moss.

BURLINGAME PUBLIC LIBRARY Burlingame, Cal.

THIS FALL WE'RE PUTTING *More Silver* IN YOUR *Dollar!*



Do You have all these Pieces?

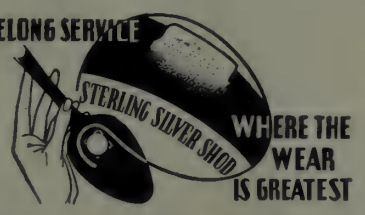
They're necessary, you know!

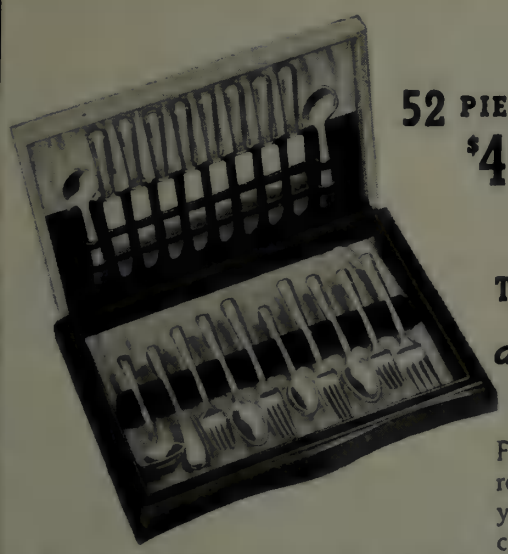
- ☐ Iced Tea Spoons
- ☐ Salad Forks
- ☐ Butter Spreaders
- ☐ Oyster Forks
- ☐ Bouillon Spoons
- ☐ Dessert Knives
- ☐ Dessert Forks
- ☐ After Dinner Coffee Spoons
- ☐ Cream Soup Spoons
- ☐ Orange Spoons
- ☐ Table Spoons
- ☐ Berry Spoon
- ☐ Dessert Spoons
- ☐ Cold Meat Fork
- ☐ Gravy Ladle
- ☐ Jelly Server
- ☐ Round Server
- ☐ Carving Set
- ☐ Sugar Tongs
- ☐ Cake Server



Yes M'lady! There's more silver in your dollar this fall! We mean that literally. For in Wallace Sterling Silver Shod discs of Sterling are embedded deep down into the base metal of all the most used pieces at points of wear and before plating. Thus Sterling Silver Shod is *ageless!* No more will you find the annoying "spots" where the plate's worn off... you've noticed with ordinary silverplate. That first lovely luster that you'll adore in Sterling Silver Shod is yours forever.

Which pattern do *you* like the best? For though they're all superbly wrought and correct . . . there's one which *you* can claim for your very own.





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Write directly to the addresses given.

No charge except as specially noted.

BUILDING & CONSTRUCTION

1269. HODGSON HOUSES are fully illustrated and described in a recent booklet which includes, with the many photographs, floor plans, and price listings, interesting testimonial letters about early Hodgson ready-built houses. E. F. HODGSON CO., HW-10, 1108 COMMONWEALTH AVE., BOSTON, or 730 FIFTH AVE., NEW YORK CITY.

1270. CABINET SINKS FOR THE WELL-PLANNED HOME. Sooner or later you will do away with your old-fashioned kitchen. Why not write for this little booklet and read of the dozens of ways to lighten your work and give you more time for leisure. Ask about the kitchen planning service when writing to DEPT. HB9-38 CRANE CO., 836 SOUTH MICHIGAN AVE., CHICAGO.

1271. PLANNED PLUMBING AND HEATING. A 16-page booklet illustrated in color contains new plans and color schemes for bathrooms and kitchens. KOHLER CO., DEPT. 6-Q-10, KOHLER, WISCONSIN.

1272. BALLARD is writ large on the covers of three large leaflets on boilers, airconditioners and oil burners. The actual equipment is diagramed clearly, and the numerous special features are described in detail. For reading before choosing. BALLARD OIL BURNER DIV., GILBERT & BARKER MFG. CO., DEPT. B-1007, SPRINGFIELD, MASS.

1273. COLOR BALANCED SUNTILE (10¢) illustrates the many rainbow combinations—all carefully balanced in color and shade—available in fine tiling. The blended blues, with sunny touches, are especially satisfying. CAMBRIDGE TILE MFG. CO., DEPT. HB-10, CINCINNATI, OHIO.

1274. WINDOW CONDITIONING gives you not only a new phrase, but also a new slant in a vital aspect of home comfort. Storm sash, and how to use them; practical and helpful ideas for attractive window treatments. LIBBEY-OWENS-FORD GLASS CO., HB-10-38, TOLEDO, OHIO.

1275. WILLIAMSBURG TAPERED ASBESTOS SHINGLES serves as title for a highly illustrative and informative booklet showing various types of Mohawk shingles with information on texture, color, size and their application on distinguished residences, public buildings and such. Complete details of special interest to architects and builders included. MOHAWK ASBESTOS SHINGLES, INC., HB-10, 101 PARK AVE., NEW YORK CITY.

FURNISHINGS & DECORATION

1276. Your Old Rugs, carpets and clothing can once again become grist for the rug maker's mill. Send for this 66-page booklet of colorful room schemes, to discover how inexpensively they can be re-made into reversible seamless rugs in the new shades, in fine old Oriental designs, or Early American patterns. OLSON RUG CO., 2849 N. CRAWFORD AVE., CHICAGO.

1277. HIGH LIGHTS ON HOMEMAKING is an intelligent and immensely practical little book, compiled with the advice of eminent stylists and designers, to give precisely the things its title suggests. The part that wall paper plays is given full and proper emphasis, since the booklet comes from RICHARD E. THIBAUT, INC., 24 WEST 40TH ST., NEW YORK CITY.

1278. CHELSEA CLOCKS first earned their reputation at sea, now they are used wherever accuracy and dependability are required. But they have more than dependability, they have unusual beauty, too. CHELSEA CLOCK CO., 298 EVERETT AVE., CHELSEA, MASS.

1279. STICK RATTAN furniture is styled by the foremost designers. It's smart, swanky, distinctive and really comfortable. Write for this well illustrated folder. HEYWOOD-WAKEFIELD CO., DEPT. C-10, GARDNER, MASS.

1280. DECORATOR'S SKETCH BOOK presents, in informal plans and drawings in notebook form, the furnishings and color schemes for the "Gloucester Home"—echoing the spirit of the early colonies. Many of the pieces shown are careful copies of fine originals. Send 10¢ to CONANT-BALL CO., DEPT. 7, GARDNER, MASS.

1281. CABINETS, as units, for medicines, toiletries, towels, storage of all those household items for which there is seldom enough well arranged place, are described and pictured in literature available. Light brackets and accessories for the bathroom are included. MIAMI CABINET DIV., PHILIP CAREY CO., DEPT. 1, MIDDLETOWN, OHIO.

1282. TRUTYPE REPRODUCTIONS do for fine maple and mahogany furniture what our forefathers did for these lovely woods. Only today the pieces are much better made than most of the early ones. For a well illustrated booklet about these reproduced masterpieces, write STATTON FURNITURE MFG. CO., HB-10, HAGERSTOWN, WASHINGTON CO., MD.

1283. FOR SMART INTERIORS — and foresighted folk—this small leaflet is presented. It describes and illustrates well designed and sturdy couches and love-seats which become beds at the flick of a wrist—or at most a bicep. PULLMAN COUCH CO., DEPT. HB-10, 3759 S. Ashland Ave., Chicago.

1284. SLEEP AND ITS RELATION TO HEALTH. These mattresses are built with individual type of innerspring, balanced in construction and cushioned with layer upon layer of felt, then covered with a fine fabric and sold at a price no higher than the ordinary mattress. OSTERMOOR & CO., 1 PARK AVE., NEW YORK CITY.

1285. SILEX COFFEE—you know, made in that trim little double-decker machine of glass—does have an especially fine flavor. And when you use the Silex you do get fresh coffee, made on the instant at the table. To find out about all the models and how they work write: THE SILEX CO., DEPT. 44, HARTFORD, CONN.

1286. SLEEP may be a pleasure or a chore, depending to a considerable extent on what you sleep on. Springs and mattress must coöperate if you are to have the kind of sleep you like. And appearance helps more than you might think. For literature about good mattresses and studio couches write SERTA-SLEEPER ASSOCIATES, 666 LAKE SHORE DR., CHICAGO.

1287. CORRECT CURTAINS (10¢) presents a series of before and after pictures of window treatments that show how different types of windows should be curtained, where and how curtains should be hung. QUAKER LACE CO., DEPT. B-108, 330 FIFTH AVENUE, NEW YORK CITY.

1288. COOKING AT THE TABLE is an adult version of child's play with the assortment of smartly styled cookers, warmers, grills, chafing dishes and the like which are shown here in copper and chromium. For an interesting leaflet, well illustrated, Write: CHASE BRASS & COPPER CO., HB-10, 10 EAST 40TH ST., NEW YORK CITY.

1289. RESTFUL SLEEP and the part that good bed linen and properly made up beds play in it are explained in this booklet. There are actual samples of percale and muslin sheeting. UTICA AND MOHAWK COTTON MILLS, INC., DEPT. HB-10, UTICA, N. Y.

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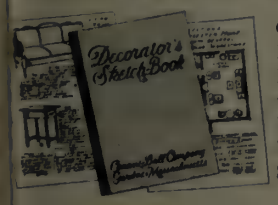
HONESTLY, this *is* a rocker — the newest, most amazing rocker we've ever seen. And what will thrill you — it's a "*Rockerless Rocker.*" It has no old-fashioned, curved wooden rockers, no squeaky springs, no parts to get out of order. For it rocks — or maybe we should say "floats" — on wear-proof rubber cushions.

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CHRYSANTHEMUMS

Continued From Page 47

favorites each season are always hard put to it to make a short, practical list for those who want but a few varieties and these the best in Chrysanthemums. After much consideration, however, there come to mind at least twelve which I think of as my full-season, full-color dozen list which I can recommend with enthusiasm.

The Korean Vesta inaugurates the season with golden flame in September. On vigorous, medium-high plants are borne semi-double blooms which remain beautiful far into October. Then flower the yellow Barbara Cumming, Golden Apricot and Mrs. Sam P. Rotan, the white Princess, red Intensity and Red Hussar, the bronze Granny Scoville, as bright as a newly polished copper kettle, and such delectable pinks as the single Astrid, with reliable hardiness from its Arcticum heritage, Lovelight, a tall, very large flowering single (perhaps my favorite "one" if I were pushed to such a cruel decision), and Pink Spoon, interesting for its unusual form. The new double Koreans, Sequoia, amber, and the Moor, wine red, complete the show.

Where there is a special plot for Chrysanthemums or a long border where many varieties may be spaced along the back, at least fifty kinds can be planted to advantage. And these in any colors will rarely clash, for despite their brilliance and their wide extremes in hue, almost all the shades of Chrysanthemums are pleasing together.

Other varieties will be chosen according to special purposes. I am always much interested in extending the garden year. While the Koreans are particularly valuable to those who desire early season Chrysanthemum effects, I incline toward Asters and Dahlias for September grandeur but like many Chrysanthemums for late October and early November. If every year all of these do not come through unscathed I am not too disappointed, realizing that most late kinds are a gamble because of the variability of the weather at this season of the year.

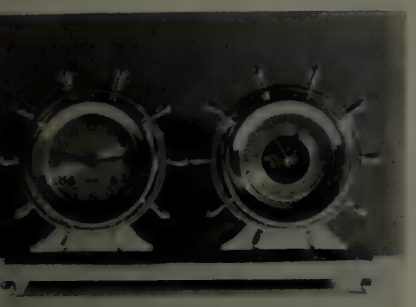
For those who have a similar intention this list of Chrysanthemums which have still been good in late October after temperatures of 24° to 27° will be of value. Tiny, button types predominate. Autumn Leaf, Baby Doll, Bright Eyes, Cheerfulness, Cosmos. Ethel, Gold Mine, Jewel, Nio, Ouray, Rapture, Redskin, Ruth (a small, most reliable claret, charming and sweet scented), the Chief, Warrior, Wee Dot, William Sobey, Aglow, Fireflame and Golden Charm. There are also three late bloomers—the white Oconto, golden Mrs. H. E. Kidder and fluffy rose pink Petite Louise—which do not always flower soon enough or late enough to escape the effects of frost. When they do, they make, in combination, bouquets of such beauty that their delicate November loveliness is not soon forgotten.

Then I have checked on my lists some ten kinds which have been particularly valiant through the buffetings of fate. Many have been moved in unpropitious seasons or left neglected in the borders of friends less devoted to the chores of gardening. These are Apollo, Barbara Cumming, Ceres, Early Bronze, Irene, Mrs. H. E. Kidder, Moonlight, Provence, Ruth Hatton, R. Marion Hatton and Warrior.

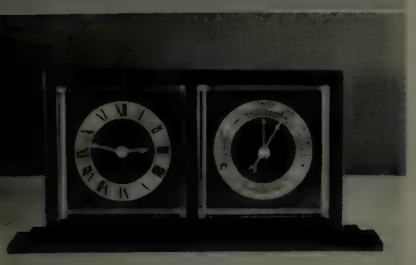
Of particular sturdiness, too, are the four species from which our varieties are descended. *Chrysanthemum morifolium* blooming in mid-September in its season turns from pinkish white to white and then again to pink. It bears freely, producing many lateral stems all covered with flowers. It is excellent in the rock garden. Another parent of our *Hortorum* garden varieties, *C. indicum*, a difficult species to obtain, is yellow. *C. coreanum* is a rampant, winter-hardy type as is to be expected from the behavior of its descendants. It has golden-centered, white flowers turning pink with frost. *C. arcticum*, the Arctic Daisy, from which the lovely Astrid is descended, bears single white flowers 2″-2½″ across, and its period of beauty extends from September throughout October. It seems to require neither winter covering nor that yearly spring division so essential to most good varieties.

Despite many values, the quality which all of us gardeners prize most in Chrysanthemums is their ease of culture. Once they are properly planted, their seasonal care is slight. Location is important. It should be protected where winds will not rock the plants about or a cooking, early morning sun destroy tissues sometimes frozen the night before. If only flowers can recover slowly, not

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suddenly, from severe cold, their endurance is remarkable. Doubtless the southwestern exposure is best with house wall, fence or shrubbery border for a windbreak.

Good drainage is essential, particularly in its relation to winter hardiness. Little survival occurs among plants which are alternately ice-locked and thawed through an average open winter. Plantings on a little slope covered, after the first crusty freeze, by salt hay or other nonpacking material held in place by boards or the more sightly evergreen boughs, pass the safest winters. The Korean hybrids always reveal, even by conservative estimate, a 15 to 20 percent greater winter hardiness than other varieties.

Where natural drainage is not present, beds are dug 18″ to 24″ deep with a 6-inch layer of coarse cinders, gravel or broken bricks in the bottom. A 12″ to 15″ depth suffices in favorable sites.

Autumn dug beds have plenty of time to settle. New beds made in spring are thoroughly prepared two weeks before planting time. This is May for growers' plants but mid-April for home-wintered stock which is at that time separated into as many small rooted divisions as each crown will supply. The hard, woody center clump is discarded. Any fertile, friable soil mixture proves desirable. It can scarcely be too rich for the greedy appetite of these vigorous perennials.

A certain adaptability in Chrysanthemums reveals them as tolerant of fairly open sandy soil or quite firm clay, though finer flowers occur where neither extreme exists. Mr. Harry Wood, from the interesting trial grounds of the Arthur Hoyt Scott Horticultural Foundation at Swarthmore College, reports good results from two-foot deep beds in which quantities of mushroom manure supplied the humus and some commercial fertilizer the stimulation. Because of the amount of humus the plants came through the dry summer without any artificial watering. My plants thrive in a clay soil freely mixed with shredded cow manure and top dressed in autumn with bone meal. Weak liquid manure is applied from a conveniently submerged keg, about once a month from the time the plants start to grow, after the spring division, until the buds show color. The soil is always well soaked first.

To avoid staking, plants are regularly pinched back to a low shapeliness until late July or early

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This lovely straight front chest recaptures early Maryland craftsmanship (about 1770) combining graceful Sheraton lines with the vine and bell motif in the inlay so typical of many Virginia pieces. The dignified and beautiful mirror is from a portrait frame (1790).



This graceful sleigh bed is adapted from an Empire bed found in New York State, probably made about 1810. Its flowing line is typical of the symmetry of the best Empire designs. Night stand is copied from a Virginia original of about 1770.



Graceful tapered leg Sheraton Inlaid table adapted from a Maryland serving table, about 1790. Fretwork Crest mirror with convex frame from Hartford, Conn., about 1770—unique contour. The tapered leg inlaid bench recaptures all the delicate detail found in the original from Virginia about 1780.



The characteristic vine and bell motif inlay so typical of many Virginia pieces, is used again in this lovely Sheraton straight front chest—a desirable companion piece to the dresser illustrated above. The original is now the favorite possession of a Maryland collector. Date about 1770.

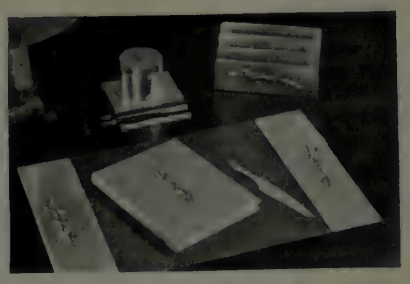
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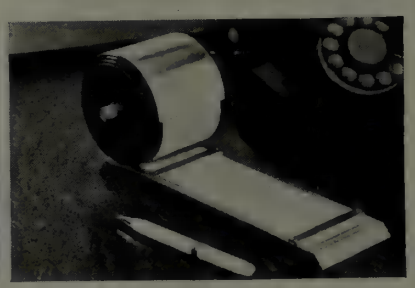
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August. The Koreans in particular incline to tallness and must be rigorously dealt with. Of course, in a very dry season when growth is slower, less pinching back is required. In some years I check my plants three times, once early in May and again in mid-June and mid-July. Chrysanthemums which even so require a little staking made a very nice appearance with the aid of inconspicuous, green bamboo stakes held in place with those small, wire plant-tie gadgets which have been such a boon to my taller garden subjects.

Chrysanthemums are not plants which require constant spraying. Occasionally an aphis attack gets going but one or two thorough dustings or sprayings with nicotine usually end it. Stock which is crowded sometimes falls prey to mildew. The immediate remedy is a light application of sulphur dust, maintained for some days. Another year each plant is allowed the full two feet or more it requires for spreading growth and the airier atmosphere usually prevents mildew. Occasionally flowers develop imperfectly. This may be due to a blight but last year the condition was more likely attributable to the long drought which affected other garden plants similarly.

Actually the only real complaint against Chrysanthemums is the tendency of some varieties in some seasons to become unsightly through the loss of lower leaves. Recently sturdiness of foliage has become a factor in selective development. It is commonly believed that weather conditions which check and harden growth are largely responsible for loss of lower foliage. Plants which are early divided and set out in humus-filled beds and watered occasionally but deeply in times of drought are less prone to disfigurement. When humid weeks follow dry ones, however, the condition may appear.

One State Experiment Station working on the nematode theory finds that weak, yellowish and stunted growth results from the presence of these ellworms which cause root injuries and hence interference with the normal water and mineral absorption of the plant. Soil sterilization seems to be the preventive which best goes to the root of the trouble.

Finally a word must be said on

A CHRYSANTHEMUM CHART

BEFORE MID-OCTOBER

SINGLE

White	*Pink*	*Lavender to Purple*	*Bronze*	*Red*	*Yellow to Orange*
Princess	Astrid Lovelight (K)	Nysa (K)	Vesta (K)	Intensity (K) Crimson Splendor	Ceres (K) Sensation

DOUBLE

Marie du Pont Ruth Hatton Irene	Provence Jean Treadway	Ganna	Sultan (K) Glomero Granny Scoville Chestnut Burr	Brilliancy Firebrand	Mrs. Sam P. Rotan Golden Apricot Comoleta Yellow Normandie

AFTER MID-OCTOBER

SINGLE

No late single white sufficiently cold or frost resistant	Daphne (K) Pink Spoon Happiness (K)	Harbinger	Indian Maid	Fireflame Redskin	The Chief

DOUBLE

Oconto	Petite Louise Bright eyes	Murillo Jewel Ruth	Indian Summer Ruth Cumming Ethel	Rapture The Torch The Moor	King Midas (K) Mrs. H. E. Kidder Sequoia Wm. Sobey Cheerfulness

(K)—Korean hybrid

Colors all approximate, particularly in bronze, red, yellow to orange lists.

Dates are approximate for Philadelphia region. Bloom 10 to 14 days earlier in New England.



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disbudding. Single varieties are more charming in great, undisbudded sprays though large-flowering types like Lovelight or Indian Maid would produce even finer blooms if the gardener removed some of the side buds from each cluster. Large flowering doubles like Ganna, Oconto, Mrs. H. E. Kidder and Mrs. Sam P. Rotan could be disbudded to advantage. But in the garden, where mass loveliness rather than greenhouse individuality is desirable, few enthusiasts bother greatly with disbudding.

THE DAHLIA FUTURITY

THROUGH September and early October, Dahlia shows all over the country are featuring HOUSE BEAUTIFUL'S new Horticultural Award, designed by Henry Stahlhut. Last December we announced that it would be available to a limited number of organizations for competition in a new class to be called the Dahlia Futurity in honor of J. W. Johnston's annual article rating the new Dahlias. Only Dahlias which had been selected by Mr. Johnston for his Futurity published in the December, 1937, HOUSE BEAUTIFUL were eligible for competition. Twenty-five national, state and local shows are offering the medal this year.

The Dahlia Futurity seems to have captured the attention of Dahlia exhibitors and, we think, with good reason. All the eligible Dahlias are novelties, since 1938 has been their first year of general dissemination. But many of them were exhibited at the 1937 shows, prior to their introduction, so that enthusiasts had an opportunity to judge their worth there, in addition to the approval of Mr. Johnston's expert rating. In our December issue we plan to announce the winners in each running of the Dahlia Futurity, both the contestants and the Dahlias chosen.



House Beautiful Horticultural Award presented in the Dahlia Futurity

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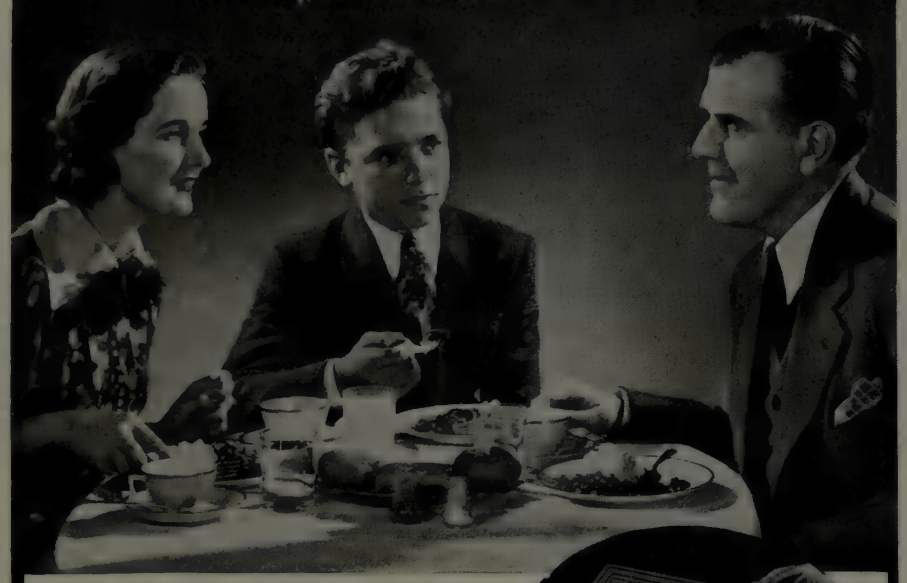
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CITRUS FRUITS

CONTINUED FROM PAGE 48

thickened; then stir in the juice of half a blood orange. Cook it just a moment longer and pour over your favorite vegetable.

But the most famous of all the citrus-vegetable combinations is the sweet potato-orange affinity. You can combine them in any way that occurs to you and achieve fine, tasty results. Try mashing the sweet potatoes with orange juice and butter and then heating them in a baking dish with grated orange peel on top. Or try this Southern version. Any of these dishes seems particularly fitting with pork, duck or turkey.

Sweet Potato and Orange Casserole. Boil five sweet potatoes and let them get cold so you can slice them thin without breaking them. Butter your casserole and start with a layer of sweet potato slices sprinkled with brown sugar, then follow with a layer of orange slices cut from medium-sized oranges, with the skin left on. Alternate till you have used five potatoes and two oranges. Then make a basting syrup with a quarter of a cup of strained honey and a quarter of a cup of orange juice. Pour this over the dishful and top it off with fine bread crumbs mixed with an equal quantity of brown sugar. Dot liberally with butter and bake for an hour in a moderate oven. Baste with more orange juice and honey if it threatens to burn.

You wouldn't forget the lemon with the fish but perhaps you don't often remember that many meats respond to citrus flavors—hence sauces of the maître d'hôtel type. A fine basis for meat sauces is the lemon catsup your grandmother made, just as she made mushroom and walnut catsups—and of course tomato.

Lemon Catsup. Start out with a dozen big lemons, grate off the rind and squeeze the juice. Mix the gratings into the juice and add four tablespoons of white mustard seed, a tablespoon each of tumeric and white pepper, a teaspoon each of ground cloves and mace. Stir in two tablespoons of granulated sugar and two of freshly grated horseradish, a shallot or young onion minced fine and two tablespoons of salt. Also as much cayenne as your family taste allows. Mix this all together thoroughly and let it stand in a cool place for five hours. Bring it to a boil and cook for half an hour. Then put it in a crock or stoneware jar and let it stand for two weeks somewhere where you will remember to stir it every day. Then strain it through a sieve and fill sterile bottles. A little of this in steak sauce is something to remember, and what it does for fish will probably make you famous.

Another sauce that is particularly good with meats is often used cold, though it is equally good hot. It came to me by the name of

Cumberland Sauce. Stir together over a low flame two tablespoons of orange juice, the grated rind of the orange, a tablespoon of lemon juice, half a teaspoon of ground ginger and a whole teaspoon of prepared mustard. Add a quarter of a cup of currant jelly and stir till the jelly melts.

My own favorite addition to the meat world is a variation on an old New England poultry stuffing. This I have used with boned leg of veal, with fresh pork loins or shoulders, pork chops and ducks. It couldn't be better.

New England Stuffing. Toast enough bread, part whole wheat or rye, to make four cups of crumbs. It really *is* better toasted: try it and see. Then mince and fry in two tablespoons of butter a large red onion, add it to the crumbs with half a teaspoon each of savory, sweet marjoram, thyme, celery leaves and parsley. Grate a tablespoon of orange peel and add that, too, with a teaspoon of salt and a little pepper. Mix all this thoroughly and stir into it one slightly beaten egg. Somehow the orange flavor permeates the whole roast and the result is delicious.

Peer of all the meat affinities however, is duck with oranges. If you have never tried any version of this and the whole idea troubles you, put half an orange in the next duck you roast and I think you will be interested to go on from there. The aforementioned stuffing might be the next step. Then try my grandmother's

Duck Garnish. Squeeze three quarters of a cup of orange juice and two tablespoons of lemon juice. Grate the rind of the oranges and half the lemon. Mix and sweeten with a quarter of a cup of sugar. Section two more oranges. Then melt two tablespoons of gelatin in a quarter



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a cup of cold water, dissolve it in a cup of boiling water and add it to the other ingredients, including the orange sections. When cool, pour out into a flat pan and set to chill. When very firm, cut in squares like fudge and use to decorate roast duck. Your last step in duck-and-orange cooking should certainly be

Duck à la Bigarrade. This is one of those timeless classics. Roast your ducks as usual. Meantime, cut the orange rind from two oranges, shred it into tiny match sticks and parboil it in barely enough water to cover for two minutes. Drain it dry and put it into a double boiler with the strained juice of the two oranges, the pan drippings freed of grease, a couple of teaspoons of beef extract and a little cayenne. Let it simmer for two or three minutes, then add to it the parboiled and puréed livers of the ducks and half a glass of port. Reheat and serve in a sauceboat with the ducks, garnishing the platter with orange slices.

You undoubtedly know a thousand desserts with orange, lemon or lime flavoring but here is one that merits a trial because it can be made with either and because it is a little different in texture.

Orange Sponge Pudding. Separate three eggs and beat quite stiff. To the yolks add the juice and grated rind of an orange and the juice of half a lemon. Combine a cup and a half of sugar with three tablespoons of flour, work in four tablespoons of butter and finally add a cup and a half of milk. When this is smooth beat it into the egg yolks. Last of all fold in the beaten whites. Bake for forty-five minutes in a moderate oven. This should give you a delicate filmy custard beneath a spongy top. It is equally good hot or cold.

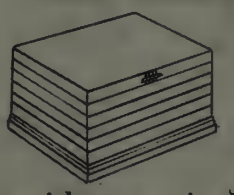
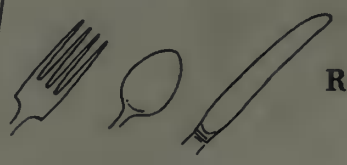
For some reason or other, we in this country never seem to use the light fresh cheeses to any great purpose. One good way to start is

Fromage à la Crème. This is a particularly grand summer dessert, served by itself or with fresh fruit, but it is equally delicate and refreshing in winter. You can serve it alone, with unsalted crackers or with crackers and a conserve. For a pint of cottage cheese, rub three lumps of sugar on the rind of an orange or lemon until they are moist with the oil from the skin. Add the crumbs of sugar to the cheese. Then beat the cheese with enough cream to soften and

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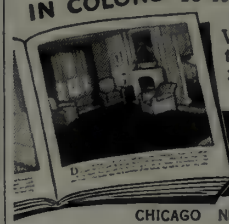
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smooth its texture. When you have worked it until there are no more curd lumps in it, pack it in a small mold, chill and serve.

Once in the South I had for dessert what my hostess called Marmalade Fritters, and that was exactly what they seemed to be. As far as I was concerned, they constituted one of the wonders of the age. They were not only delicious but completely baffling because by no stretch of the imagination could I conceive of dipping marmalade in batter before frying it in deep fat. Yet that was obviously what had happened. My hostess was sweetly reticent about her legerdemain and I didn't know her well enough to ask her cook. So I brooded at intervals, asked everyone who might know and finally stumbled on the answer in an old cook book. The whole secret is rice paper!

Marmalade Fritters. From the fanciest baker in your locality buy a couple of sheets of rice paper. Cut it into circles the size you want your fritters to be. Spoon orange marmalade onto one circle, top it with another and wet the edges so they stick together all around. Give the edges time to dry. Once dry, you can dip them in batter with a little judicious handling and fry in deep fat.

Notes: Citrus fruits should be judged by weight, color and firmness. The Florida fruit, however, is always thinner-skinned, sweeter, greener and more perishable than that from California. It is in season from mid-winter through to early summer, while the Californians provide for the rest of the year.

Most citrus fruits are picked green and ripened off the tree, which enables you to buy them economically in bulk if you have a cool dry place to store them.

The heavier the juicier.

When frozen in transport they become dry, pithy, light in weight and practically tasteless.

Limes should always be used green, for they lose much of their characteristic flavor as they ripen. Try lime ice on melons. And lime slices in tea.

Those neat, perfect, skinless sections are achieved by peeling off rind, pith and inner skin at one fell swoop with a sharp knife, cutting round and round as though you were paring an apple. Then run the knife, blade toward you, between the skin and meat on each side of a section, detaching it whole from its neighbors. And so on all the way round. Firm California navels are easiest to work with.

There are as many ways and tools for preparing grapefruit as there are people to eat it. Mine, of course, is best. Cut the fruit in half and snip around the core with a pair of scissors. Lift it out. Then take a pointed, sharp spoon and detach a section from its surrounding skin as though you were going to eat it. Lift it out, remove the seeds and put it back where it came from. By this system, you get no pith or skin, you waste no meat, and since you do not break the inside skin, you don't lose the juice unless you spill it.

After you get your grapefruit all prepared, put a tablespoon of rum and a little powdered sugar on it, half a teaspoon of butter in the center, and set it under a hot broiler for twenty minutes.

If you stick a fork into that wedge of lemon while you squeeze it, it won't get you in the eye.

Saving the ends of lemons to keep by the kitchen sink will help you keep stains off your hands.

Next time you're fagged, try a orangeade with orange ice in it.

And give the children orange juice on their cereal occasionally for a change.

Tangerines make the best table fruit of the lot since they are the only ones that can be eaten in the hand without immediate recourse to something ampler than a finger bowl.

Try a slice of orange on top the next time you broil pork chops.

A by-product of the citrus groves that is much appreciated abroad is orange-flower water. They use it for delicate flavoring for all sorts of desserts.

Next time your child has a party make an edible centerpiece of glacéd orange sections in a pyramid—what the French call "croque en bouche."

The skins of all these fruits seem to exercise a terrific fascination for some cooks. Yield if you must but resist at all costs the impulse to tie them up in red ribbons. The best use for them so far as I know is to heat mashed sweet potatoes in. All right, a marshmallow if you insist.

Some time, for a *vrai régal*, make up a batch of orange ice—it *must* be homemade, the synthetic bought ice won't do—put a scoop into a shallow champagne glass and fill with champagne. Incredibly good and would make the champagne go so much further if everyone didn't go for the combination like hot cakes.

OW PLANT VARIETIES ORIGINATE

BY M. G. KAINS

RECENT chats with seedsmen, nurserymen and plant eeders have given me a lot of interesting items concerning the igination and the maintenance of rity of plant varieties. Though I d long known that almost all our tree fruits are chance edlings discovered in fence rows d other uncultivated places, I s rather startled to learn that least ninety percent of our vegeble and flower varieties have st as obscure origins. They apared "suddenly" among other ants, were recognized as differt from their fellows, so their ed was saved and sown septely and they were given names ich designated them as new vaties.

For instance, Mr. Charles Henrson told me that an observant gro noticed beside a highway ar Lynchburg, Va., a plant which d all the characteristics except e of a lima bean plant—it was hy instead of viny! He saved eed, sowed it and supplied the burg market until Mr. T. W. , a Richmond seedsman, t his stock. This he later Peter Henderson and Com- who named it Henderson's Lima, the name it still bears. g the fifty-two years since troduction it has become one e leading varieties not only in e gardens but for commercial ing. Literally thousands of annually are devoted to its ire for this purpose.

much for a discovery; now a different kind of case. A ninent seedsman contracted a bean seed grower for a quantity of black wax beans, when the shipment was delivfound occasional white beans g the black. He immediately d the grower that the seed t have been mixed. Back came answer: "Hold shipment. Am ng to check up. Will forfeit quart for all white seed in ment."

fter sorting many bushels he nd less than a pint of white l, which he paid for and took e. The following summer he ed the seed and again sowed progeny during several years l he had a sufficient supply to —at a goodly price—to the e seedsman; for he had found ew variety! You see, he knew because of the care with h he grew the stock the white seed had been borne by a "sport" or "variation" of the black variety, just as an albino man or woman may appear in an otherwise normal human family.

Of course, the growing of seed to meet seedsmen's and gardeners' demands is not as simple as these incidents seem to imply. The seed grower must maintain the characteristics of each variety in order to give the seed its proper value. In many cases this demands that he grow only one variety of a species because, if two or more are grown near enough together for their pollen to be carried by insects or the wind, they will mix and consequently be impure and of reduced value.

With perhaps no plant is this so strikingly illustrated as with sweet corn. Not only does the effect of cross-pollination ruin the seed for sowing, but it is observable in the growing ears. For instance, just for fun, I once sowed the seed of several differently colored varieties near together — Golden Bantam (yellow), Howling Mob (white), Earliest Catawba (red), and Black Mexican (dark purple). Results? Many ears like Joseph's coat of many colors!

BUT more than keeping varieties far apart is needed to maintain varietal characteristics; every plant whose seed is to be saved must be critically scrutinized to detect any and every deviation from the type desired. This process is called "rogueing" because departures from the type are "rogues" to do such a thing! However, do not hastily condemn them! They are not intentional sinners, but were foreordained to behave so! As the two cases already cited indicate, an occasional "rogue" may be even more valuable than the ones that, sheeplike, followed their leader.

In addition to discoveries of worthy seedlings and rogues among fruits and vegetables new varieties have been produced by so-called "plant breeding," but in relatively insignificant numbers; for though it has long been known that cross-pollination is necessary to produce new kinds much of the work done along these lines has been scarcely more productive of desirable varieties than, for instance, sowing apple seed collected at a cider mill!

The late Peter M. Gideon of





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Minnesota did this very thing; but out of about 10,000 seedlings he chose only one which he considered worthy of saving—the Wealthy, which he named in honor of his wife, whose maiden name was Wealthy.

Since the republication of Mendel's "Principles of Heredity" in 1900, plant as well as animal breeding has been placed on a far more stable and scientific basis—with the result that scores if not hundreds of men and women have taken up variety origination, especially with flowers, as a hobby, and have thereby enriched our gardens with their creations of flowers, vegetables and even fruits.

But let nobody imagine that plant breeding is simple and sure of desired results, or profitable to the originator—though it may be. Much remains to be learned and even after a new variety has been originated it must be tried out and compared with other, established kinds before it can be safely recommended to the public for extensive planting.

Before a seedsman or a nurseryman will list a newly discovered or originated variety he insists upon knowing how it behaves under a wide variety of climatic and soil conditions, also in what ways it is superior to varieties already established. This involves growing it in comparison with other sorts. Hence, the need of test or trial grounds where many varieties are grown side by side and critically checked. But since testing in this way involves considerable duplication of work a clearing house of testing has been established recently to do the work in an impersonal way for the seed trade as a whole.

Vegetable and flower variety originators and discoverers all over the world now send specified amounts of seed of new varieties to this "clearing house" test institution from which, in turn, small quantities bearing numbers, not names, are sent to selected gardeners in various parts of the country to be grown and reported upon. The reports are compiled and those varieties that meet a specific standard are announced, by name and with the source of supply, as "All-America Selections." From such lists seedsmen then choose kinds they wish to list in their catalogues.

One of the most curious cases of plant breeding is that of the double Petunia. The common practice in America has been to use the pollen of the most double flowers that bear any pollen at all to pollinate flowers of the best strains of single blossoming kinds. This results in 25 to 40 percent success in producing double-flowered plants, as a certain lady learned by experience. She agreed to start seedlings in her greenhouse and to share the plants with a neighbor who, not having a greenhouse, supplied the seed. When the plants were big enough to prick out she chose the larger ones and gave the small ones to her partner. Imagine her surprise to have none but single-flowered plants, while her neighbor had only double ones! You see, the weaker seedlings usually produce the double flowers!

Certain Japanese plant breeders, however, have developed double Petunia seed production so scientifically that they boast of 100 percent double-flowered plants! But their "mother plants" are meticulously cared for the year around in greenhouses; not only are the flowers individually pollinated by hand, but the seed capsules are individually gathered by thumb and finger. The amount of hand work is prodigious. What wonder, then, that when sold at retail in America in packets of only 500 seeds at $2 a packet, an ounce would bring $500!

No "All-America Selections" are being, or perhaps can ever be, made with fruit varieties (unless with the Strawberry), mainly because of the far longer time required to conduct similar trials. However, many state experiment stations are constantly conducting variety tests and some of them are originating new varieties. Chief of these is the New York Station at Geneva. There, one of the most important experiments in plant breeding is with the Pear. This has been undertaken because fire blight, an incurable bacterial disease, has made Pear production both difficult and costly and has killed trees by the thousand. The chief aim, therefore, has been to originate varieties immune or at least less susceptible to blight than those now grown, but equal to or surpassing these in quality.

To attain this end countless crosses have been made in the following way: 1. The undeveloped stamens are removed from each opening flower chosen to be the female or fruit-bearing parent and the superfluous flowers in the cluster cut off. 2. These chosen flowers are covered with gauze to keep out insects. 3. When their pistils are "receptive" the gauze is removed, they are dusted with pol

(*Continued on page* 116)



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len from flowers of the male variety and recovered with the gauze which is kept on until the fruit is out of danger of being eaten by insects or otherwise lost. 4. When the fruit is ripe the seeds are removed, labeled and stored until sowing time. 5. They are sown, labeled as before, the seedlings protected, transplanted to favorable distances and brought into fruiting in a possible minimum of four years! 6. All trees seen to be definitely undesirable are discarded as soon as so judged. 7. The promising ones are propagated and distributed for testing by members of the New York State Fruit Cooperative Testing Association. 9. When a sufficient number of reports from these members indicates that a variety is satisfactory it is recommended for general planting.

With these steps in mind the following remarks by G. H. Howe, in charge of the work, will suggest that variety origination, at least of fruit trees, is not a horticultural project to be undertaken lightly! "At the close of 1936, 8,090 pear seedlings had been originated at the Station. About 4,200 of these have fruited and nine kinds have been named and introduced." Of course, among those which have not yet fruited may be as many desirable ones.

According to the late W. T. Macoun, horticulturist of the Canadian Experimental Farms, it takes approximately fifty years from the time an Apple variety is originated until it is grown commercially. Commenting on this statement, Richard Wellington, in charge of Apple variety origination at Geneva, says: "If one stops to analyze this time, it is easy to see where 50 years can be consumed. For example, from the time of planting the seed until the tree is planted in the orchard, at least 3 years is required. Again, it takes 8 to 10 years to test the original tree. Then it must be propagated for a second test, and another 12 years is consumed.

"After the first test a second test on a more extensive scale must be made, and at the end of the second test we shall be ready to plant the new variety on a large commercial scale . . . Fortunately . . . the Association eliminates at least the second test, and therefore from now on we should be able to get a variety into production after approximately 35 years. In fact, the Cortland is now a commercial apple though it was originated in 1898, or at the age of 39 years. If the . . . Association had been started earlier, this time might have been pushed back a few years more."

Mr. Wellington adds that the fruits are merely sent out for trial, so far mainly as commercial possibilities; but "the Association is contemplating sending out a number of new fruits for the amateur, as there are many delightful flavors not always combined with characteristics that make up a commercial fruit."

During the past thirty years more than 30,000 seedlings of small fruits, 25,000 of fruit trees and 21,000 of Grape vines have been originated by Plant breeding at the station—a total of more than 76,000 plants from which, so far, only 116 have been named and distributed for trial. However, others which have not yet been tested will doubtless bring the total up to 200 or even more.

I should like to add that any body anywhere may become a member of the Association on payment of $1 annually and may purchase plants at cost. The organization is now in its twenty-first year and has a membership of approximately 2,500.

THE PRACTICAL GARDENER

Winter plant protection. I have obtained the most satisfactory results in winter protection from the use of excelsior, particularly for Canterbury Bells and Foxgloves, for example, whose crowns must have plenty of air.

I stumbled upon this several years ago while autumn garden work was in progress. Some excelsior was emptied upon a bed of Parsley and remained there throughout the winter. Early in the spring the Parsley came to light beautifully fresh and green.

In the following fall I made use of excelsior for covering some of the beds in the flower garden and the results were most satisfactory. It is wiry, never crushes down in an impenetrable mass, and clings together obstinately so that on a fairly heavy board will hold a considerable quantity in place. A few stakes driven through the interstices at strategic points will also help to keep it anchored.

It makes an excellent covering for Box edging and, probably because of the plentiful circulation of air, it does not seem to harbor garden pests.

—Margaret G. Lundy
Williamsport, Pa.

ALL PLANTING RITUAL

CONTINUED FROM PAGE 85

ıust not plant" section, almost ything may be set out in autumn. One reason is that gardens are ore easily made in fall. The ound is completely workable. ee "Growth of the Soil," page). There is no fear of a long ason of rain, as there is in ring, which will indefinitely de- the preparation of the soil. nd though we call such rainy ather "unusual," any gardener's tebook will show you how often seems to be normal. Particularly ıen new gardens are to be made ch weather will delay danger- sly the starting of plants, till the ıole flowering season is retarded d shortened.

Nor is time so pressing in the ll. There are no annuals to sow, lawns to mow, none of the hun- ed and one demanding tasks ıich *must* be done on time in ring. Fall planting is a more surely process. If it rains, you ait a few days and no harm is ne. Besides, labor now is amply paid in the satisfaction of know- g that when spring comes around ain, your garden is ready to go ead. Next month, the Practical ardener will remind you about e winter coverings.

ALL CLEAR

CONTINUED FROM PAGE 68

nd of light marbleized jade runs und the whole kitchen just be- w the coved ceiling. The splash- ck between the upper and lower binets and certain other areas is ed with a still darker green, a ırbleized emerald. Black glass is ed for door trims and the toe ace beneath the lower cabinets. A particularly exciting feature the glass hood over the ranges. e tempered glass, opaque white rolite, has been heat treated to e it exceptional strength and at-resisting properties. Glass is d again for two counter tops, ıpered black Vitrolite, set where y will be used chiefly for rolling try, because glass is both a cool l readily cleanable surface.

Finally, so that the picture is npletely in harmony, a glass r leads into the pantry. It is le of a single sheet of half-inch te, with a sand-blasted pattern ering its entire expanse, and it eat tempered to withstand the vy use it will be put to. The erns permit adequate visibility.



An original design by Howard Greer — featured by Carolyn Modes.

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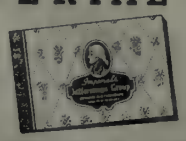
■ 18th century English cocktail table with inset glass top. Two drawers. Swirl mahogany drawer fronts and panels.



Imperial GRAND RAPIDS MICHIGAN

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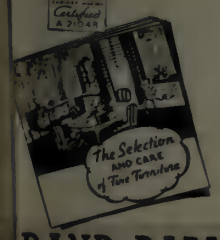


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So, when you are seriously thinking of your home this Fall, and how to make it an irreproachable and more delightful place to live in, consult your Decorator. You will find your Decorator's counsel invaluable, whether yours be cottage or chateau. And, here's good news for you—the cost of entirely new or compatible additions will be definitely in line with what you expected to spend...with your Decorator's skill, economy and keen judgment to assist you. For, your Decorator's services, innate good taste and cultural experience are all readily included as part of your nominal purchases. Thus, from the standpoint of happiness and the sound reason of economy, you will find it a practical idea to consult your Decorator now.

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GROWTH OF THE SOIL

CONTINUED FROM PAGE 89

replace the topsoil, and perhaps add new to increase the amount. When topsoil must be purchased it should be carefully selected for it must be much better than the existing soil if you are not to defeat your purpose. Topsoil should come from some farm where it has been recently worked, and never from a sterile pit or weed-infested area, which would bring new troubles in the form of unwanted weeds when their seeds, already present in the new soil, developed in the course of time.

There are several ways of preparing soils properly. On large areas you may plow and cultivate, but in the smaller and more restricted areas you will find that a great deal of hand or spade work is necessary. On the thoroughness of such work depends the condition of the soil. Care should be taken that the lower or subsoil is not turned up and left on top, but is broken up to allow for proper drainage, and to enable the roots of plants to penetrate it. Established plants will delve into the subsoil and gradually, through cultivation and fertilization, this soil may be enriched, too.

An old-world method of soil preparation that has found favor with meticulous gardeners is called trenching. All of the soil is removed from a bed or border to the desired depth. The subsoil is loosened, and if necessary coarse material to improve drainage is placed in the bottom. On top of this strawy manure is placed about three inches deep. The coarser, poorer soil is then put in place, and finally the topsoil, often sifted and mixed with commercial plant food, is used to fill the trench to its original level.

In a simpler method called bastard trenching an open trench is dug the width of the proposed bed. The soil from this is taken to the other end and dumped. Into the trench just made well-rotted manure is dug. Then the trench is filled with top-soil from the next trench dug to same depth as the first and adjoining it. This process is continued until the last trench is filled with the soil removed from the first.

Of course the common practice of digging well-rotted manure into the top layer of soil and thoroughly raking the bed, allowing it to settle before planting, is good practice. Trenching is resorted to in poor soils, where special plants are to

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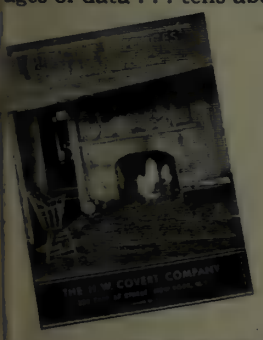
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be grown, or by the gardener who is most particular and has the time or money to invest in this rather laborious process.

Chemical condition. But garden soils must also be chemically right to produce the best results. There must be present ample quantities of the chemical elements of plant food in an available form, that is, readily soluble in soil water. Usually soils contain enough of most of the chemical elements of plant food, but three of them have to be constantly supplied, for they are not only used up rapidly but they leach away through the soil, or evaporate into the air. These three are nitrogen, potash, and phosphorus. They may be supplied separately or all together in the balanced ration of a complete plant food. Several excellent brands of balanced plant foods are available commercially.

Nitrogen in the form of ammonia comes from decaying vegetable matter in the soil, from animal manures, and also from such commercial sources as dried blood, tankage, calcium cyanamid, nitrate of soda, sulphate of ammonia, and nitrate of potash. Humus and manures do not provide as quickly available food to plants as the chemicals do for they take longer to break down. On the other hand, the effect they produce lasts longer and they improve the mechanical condition of the soil.

A good source of nitrogenous and humus-making material can be supplied from a well-constructed and maintained humus pile. One of the accompanying diagrams shows the construction of such a pile. Here all refuse from the garden, except diseased material, is piled with some strawy manure and soil and allowed partially to decompose before it is used in the soil. The addition of a chemical disintegrant will hasten this decomposition and make the pile more quickly available.

Potassium, commonly known as potash, may be supplied by wood ashes, and such mineral salts as muriate of potash, or sulphate of potash. Potash, however, is seldom applied in a pure state but in a mixed fertilizer or complete plant food.

Phosphorus, too, is often supplied through the use of a complete plant food, although three common sources are bones, mineral or rock phosphates, and certain iron ores. Bonemeal, both the coarse and fine ground (often called bone flour) is perhaps the commonest way it is applied, although a cer-



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tain period is required for the food element to become available.

A complete plant food contains all three of these important plant foods in one package, together with other elements needed to promote plant growth and flowering. It is simple to use because it does away with the assembling of a collection of separate foods. In addition, the food is almost immediately available to plants when worked into the soil, so that it will act very quickly. Likewise, the scientifically balanced proportion of the different food elements it contains gives assurance to the gardener who has not had a careful soil analysis prepared that he is supplying plenty of good food. Chemical sources of plant food do not, of course, improve the purely mechanical condition of the soil in the same way that natural ones do. For the small garden in particular the use of a commercial balanced preparation is a great convenience, since the necessity for storing many different bulky packages is obviated.

One other important chemical element in garden soil is lime, although there are many who contend that this is not a true plant food. But it is very necessary to plant growth for it has such decided influence on the mechanical and the chemical condition of soils. As a matter of fact there is only one plant group that does not relish lime, the *Ericaceae*, or Heath family, which includes the Rhododendron and Laurel. To these lime is a deadly poison.

Lime has the unusual ability of unlocking various chemical compounds in the soil and thus making them soluble in the soil water and available to plants. It also increases the amount of food in the soil by increasing the growth of soil bacteria, which in turn help in the manufacture of plant food by breaking down vegetable material in the soil. Lime also sweetens sour or acid soils, lightens them, and makes them more porous so that excess water can percolate through. It thus makes these soils more congenial to plants that prefer a sweet or neutral soil. Lime also improves the mechanical texture of all soils, for it works in much the same fashion as humus: it makes light soils more retentive of moisture, and heavy soils lighter and more easily drained. It should not be applied to soils indiscriminately, however, since too much lime may throw the soil on the alkaline side. Tests will determine this.

Lime may be applied to the garden soil before planting or as a light top-dressing from time to time as needed. It is usually applied in the form of hydrated (slaked) lime, or ground limestone. The first form is quicker in its action, while the latter lasts longer.

CLIPPED HEDGES

CONTINUED FROM PAGE 88

of course, have the right if they wish to cut off roots and branches of plants when they grow into or overhang their own property.

Planting. The distance at which hedge plants are placed usually depends on the size at the time of planting. There are nurserymen from whom entire hedges can be purchased already clipped. For most of the vigorous growing types such as Privet and Barberry, the individual plants can be placed 18″ apart. Of the larger growing materials such as white Pine and Beech, the individual plants can be spaced 3′ apart, although I have seen hedges of white Pine over 50 years old and in excellent condition where the individual plants were spaced only 18″ apart at the start. It usually depends on the price paid for the material. An upright-growing Japanese Yew hedge will naturally cost considerably more than a common Hemlock hedge. In order to have a fairly high-priced unusual hedge, many clients are often willing to buy fewer plants, place them 3′ or farther apart, and wait a little longer for the final effect. In a few years, the effect of the hedge is usually the same, regardless of whether plants are closely placed at the start or whether the distance between each plant is 3′.

The old-fashioned method of obtaining quick results with a hedge is to plant two rows of plants 18″ to 24″ apart, the plants in one row being opposite the spaces in the other. This, of course, makes a wider hedge and insures the immediate filling in of the bare spots made by any dead plants.

Thorny material is best used for keeping dogs and animals off the property. If a more dignified evergreen planting is decided upon, a strand of chicken wire can be placed close in along the row while the plants are young. This will usually keep such animals from crossing through the hedge until the plants have grown to sufficient size to form a barrier themselves.

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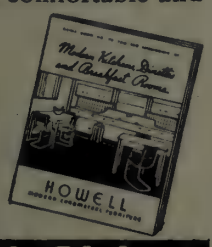
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Sometimes, particularly in shaded spots where it is most difficult to get density in hedges, this chicken wire may become a permanent necessity. It is always masked by the hedge plants.

In buying, smaller plants should be selected if possible, preferably between 1′ and 3′ tall, since these are most easily trained to sprout from the base. This is particularly true of evergreens, unless larger bushy plants can be purchased. However, many of the deciduous plants used in hedges, even some of the tree types, are such vigorous growers that if bought in larger, inappropriate sizes, they can be cut at once to within 6″ of the ground. Most of them will sprout easily from the base. This is true of the Barberries, Privets, Spiraeas, and even the Willows, Elms, Beeches, and Oaks. Unfortunately, evergreens cannot be treated this roughly, as a rule.

For the more common plants, it is customary to dig a ditch, fill it with good soil and space the plants properly in it. However, with some of the larger evergreens, particularly if they are to be spaced farther apart than 18″, it is best to dig individual holes and treat each plant as an individual.

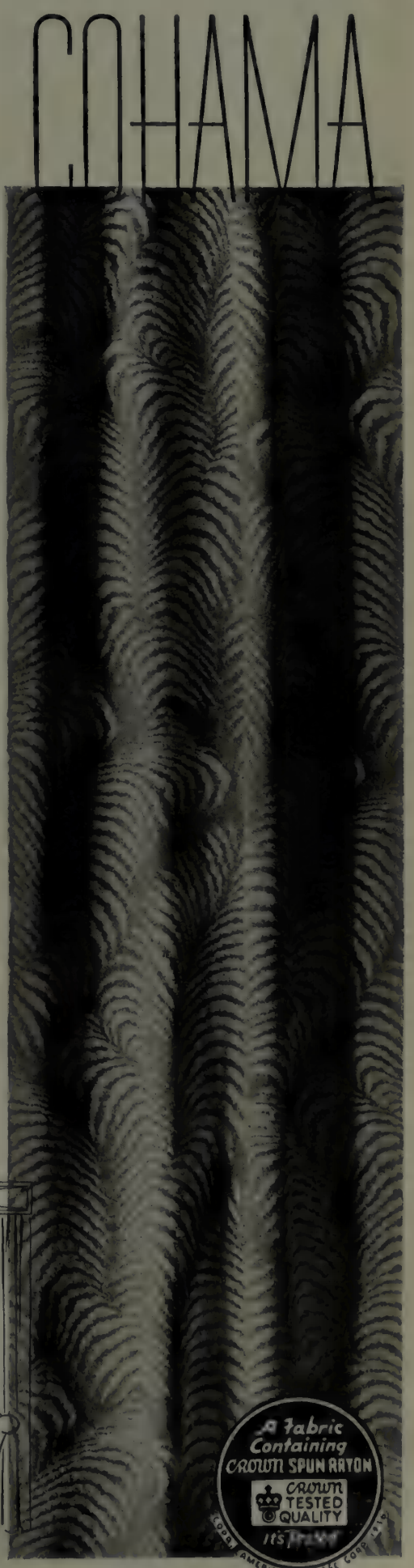
Trimming. Young deciduous hedges should be pruned heavily when planted in order to make them more dense at the base. Ordinarily, the plants are allowed to grow vigorously the rest of the first season to develop a strong root system. Another heavy pruning may be necessary the second season, after which frequent trimming is desirable until the hedge reaches maturity in order to force a dense growth. Mature deciduous hedges need to be trimmed but once a year, except a few of the most vigorous ones, such as California Privet, Osage-Orange, or honey Locust. This may be done at any time of the year, but probably for best results it should be trimmed just after the first growth has stopped in the late spring or the early summer, because if cut at this time the hedge will have a fairly even, uniform appearance for the rest of the year. The plants may grow some after this trimming, but not enough to spoil the uniformity of the hedge except with the very vigorous types mentioned. If the pruning is delayed too long and done late in the summer, new growth may result which will not have sufficient time to mature properly before freezing weather.

On the other hand, if trimming is done in the fall or very early

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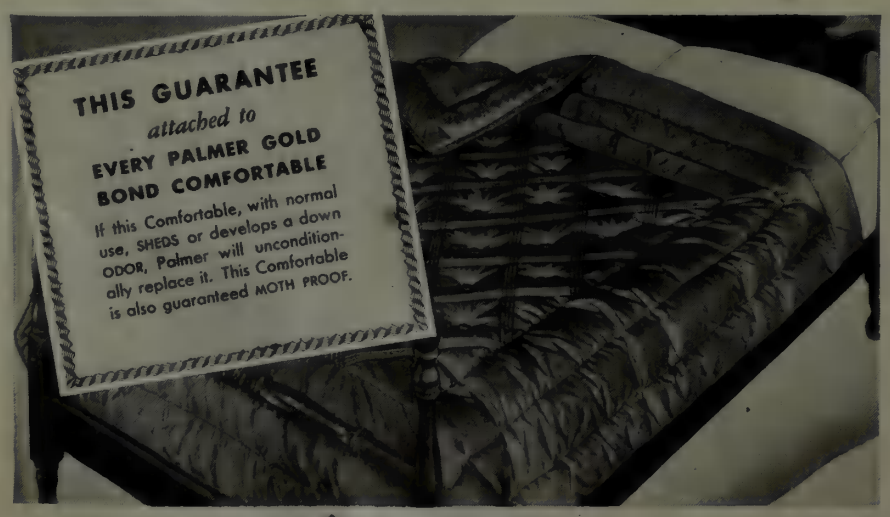


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spring, the hedge will look even for a short time only, and when growth starts in the spring it will have a decidedly uneven appearance for the rest of the year. A little careful observation and practice will give a better knowledge of when to trim particular hedges and get the best effect for the longest period of time.

Since evergreen hedges are slower in growth, they do not need to be pruned so much nor so early as deciduous hedges. However, each year's growth can be made much more dense by one or two trimmings early during the growing period.

The amount of growth to cut off depends on the present size of the hedge and on the permanent size desired. If it is to grow no larger, only about 1″ of the current year's growth should be left after trimming. In fact, it may be necessary to cut back to three or four-year-old wood every so often in order to keep the plants within bounds, but only a very little of this cutting should be done at first to see whether this method is feasible on the type of hedge used.

If a hedge has a considerable amount of growth to make before it reaches the proper size, then more of the current season's growth can be left on. Sometimes several clippings can be given a young hedge during the growing season, simply to remove a small amount of the terminal growth and so promote the branching of side shoots.

Fertilizing is usually unnecessary since the more hedges grow, the more frequently they will have to be sheared. However, if the soil is poor or a young hedge needs added stimulus to attain the desired height, a mulch of well-rotted manure can be placed around the base of the plants or worked into the soil. This can be done in either fall or spring. A mixed fertilizer (5-10-5) could be applied at the rate of five to ten pounds for each hundred feet of row, depending upon the size of the plants. For old, mature plants, it may be possible to make an even stronger application, but this should be done only after a previous trial application.

The following lists of plant materials which can be used in clipped hedges do not include all the possibilities by any means. In a hedge demonstration plot planted recently by the Arnold Arboretum over 125 different plants were used. Of course, some are not as good as others, but for the home owner who wants an interesting, yet serviceable hedge, the following list gives ample choice.

PLANTS FOR CLIPPED HEDGES

FOR LOW HEDGES

Deciduous

Azalea amoena	Amoena Azalea
Berberis thunbergi minor	Box Barberry
Cydonia japonica	Flowering Quince
Deutzia gracilis	Slender Deutzia
Evonymus alata compacta	Dwarf Burningbush
Philadelphus coronarius nanus	Dwarf Mockorange
Physocarpus opulifolius nanus	Dwarf Ninebark
Ribes alpinum	Mountain Currant
Rosa lucida	Virginia Rose
Viburnum opulus nanum	Dwarf Cranberrybush

Evergreen

Buxus microphylla japonica	Japanese Box
Buxus microphylla koreana	Korean Box
Buxus sempervirens suffruticosa	Truedwarf Box
Chamaecyparis pisifera squarrosa	Moss Retinospora
Picea excelsa maxwelli	Maxwell Spruce
Pinus montana mughus	Mugho Pine
Taxus canadensis stricta	Dwarf Hedge Yew
Taxus cuspidata nana	Dwarf Japanese Yew
Taxus media hicksi	Hicks Yew
Thuja occidentalis "Little Gem"	Little Gem Arborvitae

FOR WINDBREAKS AND SCREENS

Deciduous

Acer ginnala	Amur Maple
Acer platanoides	Norway Maple
Acer saccharum monumentale	Sentry Maple
Betula populifolia	Gray Birch
Caragana arborescens	Siberian Pea-tree
Carpinus species	Hornbeams
Crataegus species	Hawthorns
Ginkgo biloba fastigiata	Upright Ginkgo
Populus alba pyramidalis	Boll's Poplar
Populus berolinensis	Berlin Poplar

Populus nigra italica	Lombardy Poplar
Quercus imbricaria	Shingle Oak
Quercus robur fastigiata	Pyramidal English Oak
Rhamnus frangula	Glossy Buckthorn
Syringa josikaea	Hungarian Lilac
Syringa villosa	Late Lilac
Syringa vulgaris	Common Lilac
Tilia cordata	Littleleaf European Linden
Ulmus pumila	Dwarf Asiatic Elm
Viburnum prunifolium	Blackhaw

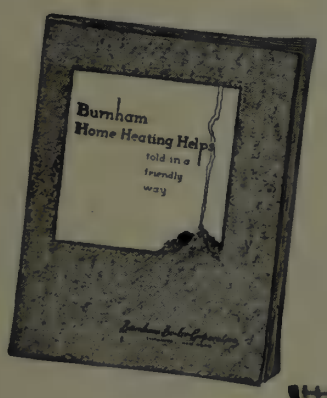
Evergreen

Juniperus chinensis	Chinese Juniper
Juniperus virginiana	Redcedar
Picea canadensis	White Spruce
Picea excelsa	Norway Spruce
Picea omorika	Serbian Spruce
Picea orientalis	Oriental Spruce
Picea pungens kosteri	Koster's Spruce
Pinus nigra austriaca	Austrian Pine
Pinus resinosa	Red Pine
Pinus strobus	White Pine
Pseudotsuga mucronata	Douglas Fir
Thuja occidentalis	American Arborvitae
Thuja occidentalis douglasi pyramidalis	Pyramidal Arborvitae
Thuja occidentalis globosa	Globe Arborvitae
Thuja occidentalis wareana	Ware's Arborvitae
Tsuga species	Hemlocks

FOR SHADE-ENDURING HEDGES

Deciduous

Acanthopanax pentaphyllum	Five-leaf Aralia
Berberis thunbergi	Japanese Barberry
Cydonia japonica	Flowering Quince
Cornus paniculata	Gray Dogwood
Ligustrum species	Privets
Rhamnus cathartica	Common Buckthorn
Viburnum dentatum	Arrowwood
Viburnum lantana	Wayfaring Tree



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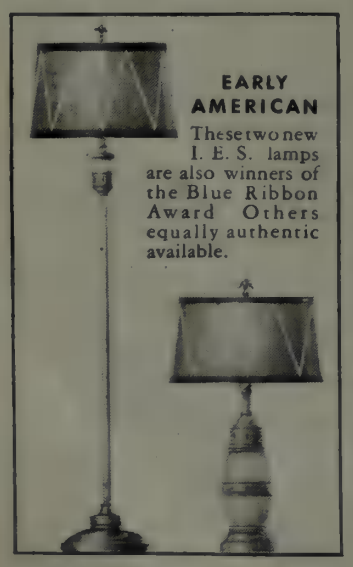
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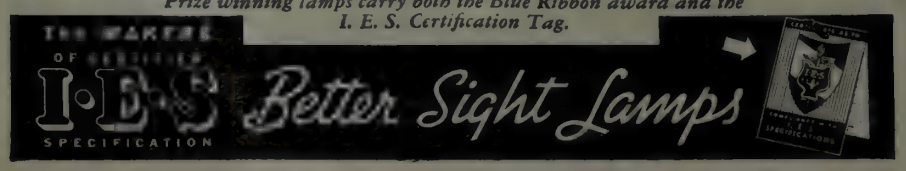
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Viburnum lentago	Nannyberry
Viburnum prunifolium	Blackhaw

Evergreen

Buxus microphylla koreana	Korean Box
Buxus sempervirens (several varieties)	Common Box
Ilex glabra	Inkberry
Taxus canadensis stricta	Dwarf Hedge Yew
Taxus cuspidata and varieties	Japanese Yew
Taxus media hicksi	Hicks Yew
Thuja occidentalis and varieties	American Arborvitae
Tsuga species	Hemlocks

FOR THORNY HEDGES

Acanthopanax pentaphyllum	Five-leaf Aralia
Berberis species and varieties	Barberries
Cydonia japonica	Flowering Quince
Crataegus species	Hawthorns
Elaeagnus angustifolia	Russian-olive
Gleditsia triacanthos	Common Honeylocust
Maclura pomifera	Osage-orange
Rhamnus cathartica	Common Buckthorn
Rosa rugosa	Rugosa Rose
Rosa multiflora	Japanese Rose
Rosa lucida	Virginia Rose

HEDGES WITHSTANDING POOR GROWING CONDITIONS

Berberis thunbergi	Japanese Barberry
Berberis vulgaris	European Barberry
Caragana arborescens	Siberian Pea-tree
Cydonia japonica	Flowering Quince
Cornus paniculata	Gray Dogwood
Elaeagnus angustifolia	Russian-olive
Ligustrum species	Privets
Maclura pomifera	Osage-orange
Philadelphus coronarius	Sweet Mockorange
Physocarpus opulifolius	Ninebark
Rhamnus cathartica	Common Buckthorn
Ulmus pumila	Dwarf Asiatic Elm

PLANTS FOR INFORMAL FLOWERING HEDGES (Unclipped)

Abelia grandiflora	Glossy Abelia
Berberis thunbergi erecta	True Hedge Columnberry
Deutzia gracilis	Slender Deutzia
Hydrangea arborescens grandiflora	Snowhill Hydrangea
Hypericum species	St. Johnswort
Rosa multiflora	Japanese Rose
Rosa rugosa	Rugosa Rose
Spiraea arguta	Garland Spirea
Spiraea bumalda Anthony Waterer	Anthony Waterer Spirea
Spiraea nipponica rotundifolia	Big Nippon Spirea
Spiraea thunbergi	Thunberg Spirea
Spiraea van houttei	Vanhoutte Spirea
Syringa species	Lilacs
Tamarix pentandra	Five-stamen Tamarix

HEDGES WITH COLORED FRUIT

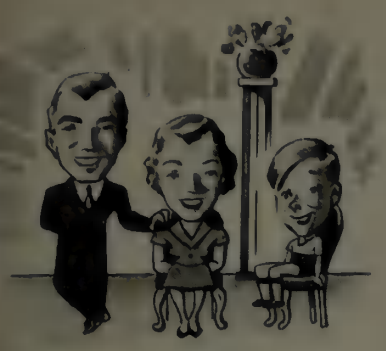
Note: It must be remembered that since these plants are continually clipped, flowering and fruiting are kept at a minimum.

Berberis species	Barberries
Cornus species	Dogwoods
Crataegus cordata	Washington Hawthorn
Evonymus alatus	Winged Evonymus
Rhamnus species	Buckthorns
Rosa species	Roses
Taxus species	Yews
Viburnum species	Viburnums

PLANTS FOR TOPIARY WORK

Buxus microphylla koreana	Korean Box
Buxus sempervirens (several varieties)	Common Box
Carpinus betulus	European Hornbeam
Fagus species	Beeches
Pinus strobus	White Pine
Thuja occidentalis	American Arborvitae
Thuja occidentalis douglasi pyramidalis	Pyramidal Arborvitae
Thuja occidentalis globosa	Globe Arborvitae
Thuja occidentalis wareana	Ware's Arborvitae
Tsuga species	Hemlocks

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THE CARE OF CUT FLOWERS

CONTINUED FROM PAGE 87

ting of stems under water is passing into the discard, as it is not deemed necessary if the flowers have been properly conditioned or hardened in the beginning. It is, however, advisable to remove the vases each night to a cool vestibule or storeroom.

First Aid. When the flowers begin to droop, then it is time to help them. See if there is some disturbing element in the room. Too much heat is fatal. That is why florists keep their wares in cooled compartments. Close proximity to any heating appliance; placement in the sun, or where a draft may strike; any escape of coal or illuminating gas, even in quantities too minute to distinguish—all such conditions make for a short life for cut flowers.

If none of these causes is present, give the hot water treatment for revival: Pour an inch or two of boiling water into a metal bowl which will conserve the heat, and plunge the ends of the stems in it for about three minutes, during which the flower heads must be shielded from the steam with paper. The hot water rising through the stem drives out all air, and fills the leaves and petals with the moisture they had lost, thus causing them to revive quickly. Then cut off the heated ends and immerse the flowers once more in cool water for an hour or longer.

To restore drooping Roses, put them in a bath tub with the water covering the ends of the stems, which are weighted down so they remain under water; place over the blooms a wet towel or paper; leave over night. Forget-me-nots respond to the same treatment, and it is the only way to keep the leaves of both white and yellow Calla Lilies, for such heavy foliage is unable to draw up enough moisture through the stem to endure the artificial conditions which prevail in the house.

Such are the general practices, but as plants are individual things, with desires of their own, specific hints are here appended for some of the most finicky blooms. For convenience they are given alphabetically. For brevity, when processes are the same, instead of repetition the method is indicated by letters. For all, the general rules which are given above are applicable.

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ASTERS (A): Last longer if cane sugar be added to the water, one teaspoonful to each quart. Cut the blooms when three quarters open. Place in water and allow to open fully in a cool place. To prevent stems from growing slimy add 4-6 drops of formaldehyde.

AZALEAS (A): Semi-woody stems. Crush three or four inches of the lower stem or make slits two or three places in its length. If stalks are very tough, hammer or peel them.

CALENDULAS (B): Fleshy leaved type. Needs at least twelve hours soaking in deep cool water in a dark place free from draughts after cutting before they are arranged.

CAMELLIAS. (A)

CARNATIONS: Keep in water to which has been added one half teaspoonful of boric acid to each two quarts.

CHRISTMAS ROSES (A): Split the stalk up for about six inches, or bruise the stems all the way up by a gentle hammering.

CHRYSANTHEMUMS (A): Add a small dose of aspirin, one half tablet to two quarts of water.

CYCLAMEN: Pull the flower from the bulb, cut the stem under water, then soak.

DAHLIAS: Cut either after the sun has gone down or early in the morning, in full bloom. Remove the foliage from the stems to within a short distance of the flowers, pulling the leaves off with a jerk, when they will take with them the outer skin of the stem for a short distance. Scrape the stalk ends with a dull knife to expose the inner absorbent layer of tissue. Put in water as hot as the hand can bear. Let them remain until the water cools, then plunge in receptacles of fresh cold water and place in the dark away from any draft for ten or twelve hours. The same dose of aspirin as for Chrysanthemums, if desired.

FORGET-ME-NOTS. (B.)

GLADIOLUS: To have a long period of opening blooms in the house, cut stalk when the lower florets commence to open. When a full-flowered stalk is desired, for special decoration or show, cut and place spikes in storage (40° in an ice box) just before they reach the ideal stage, as they will then open one or two florets when brought into heat. The spikes may be kept for a week in cold storage.

HELIOTROPE (C): Stem immersion in hot water when cut or searing in a flame to seal ends. Then place in cold water to condition.

HOLLYHOCKS (C): They also respond to being dipped in a solution of nitric acid—one tenth of one per cent—immediately upon cutting, before being soaked.

HYDRANGEAS (C): These stem ends should be burnt to charcoal.

IRIS: Cut in bud and allow them to open in the house. Have section of stem a sharp slant.

LILACS. (A).

MAIDENHAIR FERN: Split any wiry stemmed specimens of plant growth a few inches up the stem. Immerse the fern spray completely in water for a time and when put in container see that some of the leaves of each frond are under water.

MIGNONETTE. (C.)

MORNING GLORIES: Cut the Heavenly Blues in the evening after the flowers are closed, wrap the sleeping buds gently in soft paper which is not removed until a short time before the blooms are wanted for a daytime opening.

PEONIES: When the Peony bud feels quite soft and seems on the point of opening, cut the stem 14"—18" long with a sharp knife remove the lower leaves, and place the specimen in deep water in a cool dark spot for at least twenty four hours before bringing into heat. Peonies may be held for weeks in a temperature of 38°—45°.

PERENNIALS WITH HEAVY FOLIAGE (D) which one wishes to use. Such as Bocconia, the Plume Poppy Calla Lilies, Helenium; Bougainvillaea; Silphium, the Cup-plant Soak, leaves and all, for a few hours before arranging.

POINSETTIAS. (C.)

POPPIES (C): Pick just as the buds are about to open. They hold their petals longer if a few drops of dissolved gelatin are placed in the flower's center as it opens.

(*Continued on page* 131)

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ROSES: Cut early in the morning while the wood is cool and firm, just at the time the outside petals start to unfold. Sever the stalk at a point within two inches of the branch which bears the flowering shoot. Condition for 4—5 hours.

SHRUBS, BRANCHES. (A.)

SHRUBS, HOLLOW STEMS: Sumac, Elder. (D.)

SNAPDRAGON. (B.)

STOCK. (B.)

TULIPS: Cut in the evening after the flower has fully opened once in the sun, with as long stem as possible, about one-half inch above the top of bulb, taking all the foliage with the flower. This is for maximum beauty. Otherwise leave portion of leafage. Tie in bunches, plunge in water to a point just below the blooms. Place in a cool semi-dark place, where they may be stored a day or two if desired. Forced Tulips may be loosely rolled in newspaper, with bloom and stem ends out, and placed in deep water.

WATER LILIES: Cut in a tight bud with long stem, and keep in a dark place until wanted for use. Cut the stems off to an inch or so and float the buds in a shallow bowl in the sunlight when they soon open. To keep them from closing drop into the heart of each flower a little paraffin just warm enough to pour.

WISTERIA. (C.)

THE LOG OF THE PRACTICAL GARDENER

CONTINUED FROM PAGE 91

or gray or white. The entire closed space is filled with sand or pebbles, to hold the moisture. These benches last a long time without interlining, but zinc, of course, would make them impervious to moisture. Cushion castors on the legs make moving easier.

11. **Winter Amaryllis.** Outdoor work was suspended long enough today to pot up a couple of Amaryllis bulbs for winter bloom indoors. Each year I admire these gorgeous things that various provident friends have grown, and each year I forget to start the bulbs when it is time. The most

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successful of these Amaryllis friends starts them in peat moss, keeping it moist and setting the container in a warm room. When growth starts she transfers them to six-inch pots in potting soil from the greenhouse. It is important that about two-thirds of the bulb should be above the soil, and the surface of the earth a half-inch below the top of the pot to allow for watering. The pot should be placed as near a sunny window as possible in a warm room, and the plant fed once in two or three weeks with a little liquid manure or some plant food.

12. **Winter preparations.** Today all annuals were pulled, even those with sparse bloom; they looked straggly. The house plants that have been pot-plunged all summer, protected with burlap during cold nights, are brought into the house to get ready for winter indoors. A little water, a keen eye for aphis (see September Log), and they will do the rest. I have used stone chips as a top dressing in the rock gardens to prevent erosion, and also in the flower border on any specimen liable to "heave." One year in desperation at the tendency of the Heuchera to lift itself by its own boot straps, when all growth had stopped and the leaves were well browned, I calmly put a stone on top of the clumps, and they stayed put all winter, the poor things, and were not the worse for such confinement. In very windy and exposed locations, it is the part of wisdom when planting evergreens to put good-sized stones around their roots for firm anchorage.

13. **Treatment for perennials.** Although there have been nights of frost, I am in no hurry to cut down plants and clean up the perennial borders, as it is better for the plants to ripen and turn brown as nature intended. Some are even lovelier in the mature state than weeks ago. *Artemisia lactiflora* is still a mass of gray-green panicles, and the autumn Crocus brilliant under taller growths. I remove any yellowed Iris leaves, and cut the others down a third of their length. Some Hollyhocks and Foxgloves which were tiny seedlings in the spring are large enough to go into permanent quarters, with leaves quite out of proportion to their age. As the roots will be under a strain to establish themselves, I make it easier for them, and cut off entirely the lower leaves, and snip





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lf from the others, giving far ss area for the roots to take care . They are given plenty of water d will soon start growth. Later nen the time comes to put them to shape for the winter, the ollyhocks are sheared to the ound, leaving not a trace of een for possible decay, and the xgloves have hardwood leaves or celsior or marsh hay tucked *un-* r their leaves and nothing over eir crowns. Sometimes—to salve y conscience as much as any- ing—I put a peach basket over e clump, but it is not really cessary.

14. **Rose planting.** During those sticky hot July days I was minded that fall was coming, by note from the nurseryman that tumn planting of Roses is de- able. In severe climates this es courage, although I have en few losses when specific direc- ns were followed. As worked t over a number of years I fol- w this procedure: When the bun- e arrives the plants have their ots puddled in heavily muddied ter, and left there until the mo- ent of putting into the ground. try to do this on a cool, cloudy y to lessen the evaporation of isture in the plant. If roots are bruised or broken they are cut off, and overlong roots are shortened. In setting them the roots are spread out carefully, the fine earth worked down among them, firmly stamped down, water poured in and the whole allowed to settle for several hours before the final filling. The tops are then pruned back, and next month after the earth sets in frost, the plants are covered with earth.

15. **Rotting leaves.** I have found it bad horticultural practice to dig leaves into ground in the fall, as they do not always decay, but often cause fermentation and ruin the plants. Instead they go into whatever place is designed for them—a very dressy one was described in last month's Log—and as they are piled in they are wet with water, interlarded with a chemical disintegrator, and finally the *pile hollowed out on top* to catch water. The more moisture, the faster they will rot, and rotten leaves improve the texture of garden earth and potting soil. But too many undecomposed leaves added to the soil make it "sad."

16. **Hyacinths.** Hyacinths are among the bulbs pushed into the background in a manner

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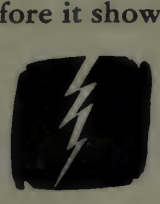
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unworthy their beauty of color and decorative possibilities. This neglect may be traced to several causes. If the large first-size bulbs are put in the garden, the flower spikes are so very heavy that they are liable to be broken by high winds. These giants should be kept for indoor forcing. Second-size bulbs and the miniatures are for outdoors, and never should they be planted in masses in beds. Under such conditions they create a spot of color, but as a blotch on the landscape they match up well with the worst type of the old summer carpet bedding. Set the bulbs singly or in small groups in protected places in the border, where they will not be disturbed in their summer's rest. I mark such areas with the red skewers and, as they require extra winter protection, a bucket of earth is dumped on them, and left in a nice hill. Under such treatment I have found they bloom year after year.

17. **Sand for bulb planting.** A word about the use of sand in bulb planting. There are two reasons for putting *white* sand around a bulb: the gritty material keeps it from decaying by prevention of collecting moisture, and its color when digging warns one away from the bulb. I always have a bag of the whitest sand I can buy just for the bulb plantings, and many a time has my trowel been stopped by its danger signal. This year I am trying out the Multiflora Hyacinths which have had a special cultural treatment in Holland and are said to produce from six to ten flowers from one bulb. They come in all colors except lavender.

18. **Choosing Lilacs.** Nowadays Lilacs make a bewildering choice if space is limited, but I have found reliable and most satisfactory *Marie Legraye*, one of the finest single whites; *Michel Buchner*, double pale lilac; *Mme. Casimir Périer*, double creamy white; *President Grévy*, a double variety with large panicles of pale blue flowers. These are French hybrids which bloom with liberality even as very small plants. A year or two after planting they will be giving beauty and pleasure. I find it safer to buy them from a firm where they are grown from cuttings, and are on their own roots, which is better in this case than grafted stock. If anyone wishes a deep purple Lilac I recommend the *Chinensis saugeana*, a Chinese Lilac, and two late ones are the Japanese tree Lilac, with white

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flowers in July, and *Syringa v losa*, plainly called the late Lila very bushy, fragrant, pinkish lil flowers in late June.

19. **Rules for transplantin** The same rules for plantir these shrubs are followed as tho I employ with any specimens lar or small at this time of year. It well to memorize them. They mig be called a Transplanting Litan and repetition is valuable, as su directions are the crux of succe on moving day. Have the soil we prepared, which means digging depth to the proportion of t roots under consideration. Inco porate sufficient nourishment f the plants in the soil. If a balance plant food, apply at the rate one tablespoonful to the squa foot of area, working it in we Buy only first-class stock. Be su to make planting holes lar enough. After planting soak t soil with water, and do this eve week until the ground is froze unless rain supplies a sufficien of moisture. Do not mulch un the ground freezes. It makes difference whether you are pla ing a Forget-me-not or a Fir tre the requirements are the same.

20. **"Own roots."** As the pr ceding paragraph was wr ten, one of the perplexities of t beginning gardener came to min When should one specify in ord ing: on the plant's own roots grafted stock? There is no rul the practical experience of t hybridizers and growers must followed, and one learns by r what to ask for. As said, dema Lilacs on their *own roots*, a Wisteria as *grafted stock*. though some Roses do well their own roots, all do better w budded on a congenial, vigor root system. Own-root Rose pla are small cuttings rooted in s in a greenhouse and are sent with but few tiny rootlets. Plan outdoors, conditions are met which they are not prepared, if they manage to live through season, when winter comes amount of protection will them. These are the plants w are often sold from ten to twe for a dollar. The best Rose pl to buy then are what is know nursery parlance as "No. 1 year field budded."

21. **Wisteria tactics.** Cont ing with Wisteria, plant has caused more quest to be asked concerning its lac bloom than any other garden mate—unless it is the Peon

ave found that they do not like heavy clay soil, and where they ave had to be planted in such a cation I have dug out as much this earth as energy allowed, nd refilled the hole with good, fted loam to which an equal nount of sand was added. The ne needs sun, and an abundance water, and must be a grafted ant and no seedling. A recal-trant specimen has been trimmed is month as follows: the summer owth was cut back to four feet length and tied securely, and all her small shoots removed. Next ar at the same time the side oots which have grown out of ese original branches will again cut back to four feet, and again l small and superfluous growths ll be removed. Unless the Wis-ria is fundamentally the wrong nd, this trimming will produce oom if the plant is old enough bear. It is always a question in y mind whether I prefer a whole ason of the plant's lovely, luxuri-s, fernlike foliage, or a short ne of colorful bloom. You can't ve both with this horticultural ke!

2. Care of tools. When the work for the tools is over, ant them happy release in good condition. As each one comes into the tool room for the winter, the metal parts are scoured until dirt and rust are gone, then oiled, and the small ones wrapped up to await the renovating brush of paint on some winter's day. Stakes are put away as they are taken from the ground, not haphazard in some corner, but tied in bundles graded as to size. If no other receptacle is at hand for storage, an old umbrella stand is more than adequate. Auctions often furnish them. The criticism that gardening is an expensive occupation would diminish if the working aids were given adequate care.

23. Odds and ends. I came back with the storage space in the car filled with light brush to lay over the Primroses before putting on the winter mulch. The manure was ordered to be delivered next month. Culverts and drains were freed of fallen leaves that might choke them. Soil that is to be planted in a new border next spring was forked over to sweeten it. Seeds of double pink Poppies and Spider Plant, Cleome, broadcast. Anything to keep out of doors these last precious warm days—the final caress before the slap of winter.



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CONTINUED FROM PAGE 140

Africa. Here Rhodes came in 1871, and with a book at hand which he was studying for his next Oxford examinations, he began to sort diamonds from the gravel and determine the course of empire. If you go you will be permitted to see the great pulsator at work, which takes 70,000 tons of "blue ground," ten pounds of diamonds a week from Kimberley.

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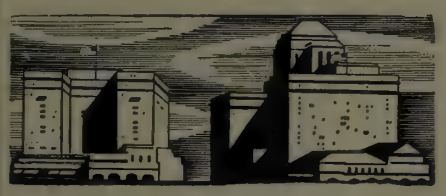


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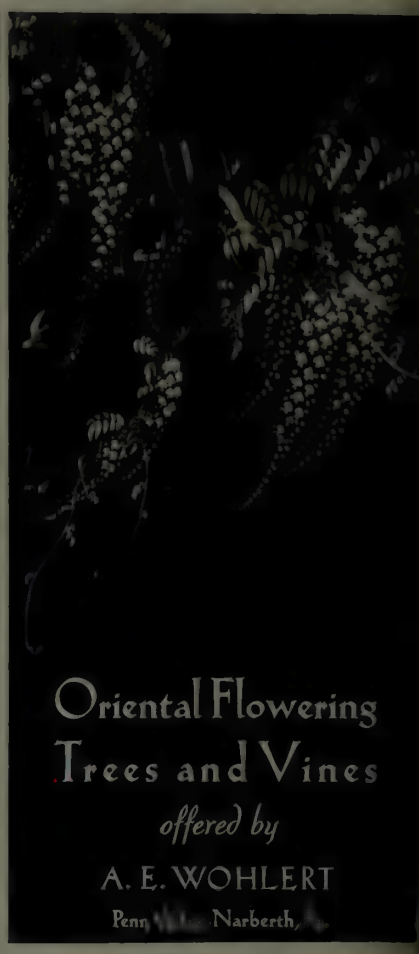
OCTOBER SCRAPBOOK

CONTINUED FROM PAGE 92

Garden," by Walter Pritchard Eaton, the chapter on "Curves and Uprights" brings out these points clearly.

A practical plant shelf. It is disconcerting to secure plants for the indoor garden without first having a definite place to house them. If more than half a dozen specimens are to be handled there must be some provision made for their welfare. For the plant table or the window sill have the tinsmith make a little pan to fit, as long and as wide as the space will contain, with sides two inches high. Fill this with small pebbles easily found now in the shops for the purpose of bulb bowls. Set the plant pots directly on the stones without saucers, which will eliminate the danger of having the plants stand in any water, the surplus running down into the pebbles to the advantage of evaporating moisture. Neither will rugs or floors be in danger of being marred. There is one instance where the pebbles are poor as surface. If the plants drop their leaves, it is difficult to keep the stones clean and free from the debris. In such a case, a painted tin and a small rack of slender cross pieces of wood for the pots to stand on, made by the carpenter and removable, makes neatness an easy process.

Confusion in names. Latin names of plants are enough of a stumblingblock to the beginning amateur gardener without having different specimens of like sound rhythm indicate entirely opposite varieties of plant life. A few examples of such confusion. *Polygala*, the fringed wild flower of purple; *Polygonatum*, Solomon's seal; *Polygonum*, a fleecy vine, *P. auberti*, or a tall eight-foot perennial, *P. cuspidatum*. . . *Philodendron*, a tender vine plant; *Clerodendron*, a fine little tree of the tea family; *Rhododendron*, the well-known broad leaved evergreen. . . *Helianthemum*, a low rock plant; *Helenium*, a two and a half foot perennial; *Helianthus*, the five-foot sunflower. . . . *Anthurium*, a hothouse plant, flat flowers with little pigtail spathes; *Anthericum*, St. Bernard's Lily of the garden; *Anthriscus*, the chervil of salads. Such lists make good winter study topics for garden clubs.



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Horticulture brings back the moon. A year ago the Scrapbook discussed the findings of the U. S. Bureau of Plant Industry to the effect that the phases of the moon had no effect on plant growth. A new group of men with scientific training has been making a series of experiments of careful checks to see what they could discover, and once again the man in the moon can hold up his head. Results over a reasonable period of time indicate that two days of the full of the moon is the most favorable time for sowing seed. Plants from seed sown then appear definitely larger than those from seed sown two days later, that is *after* the full of the moon. Not light is to be considered, but the moon's influence with reference to the amount of moisture in the ground. The short time in advance of the full of the moon is important, "for then the plant is drawn into the maximum phase of the stream." Other observations tend to the belief that the new moon increases woodiness, while the full moon gives plants which are almost free from this characteristic. Probably the matter will never be settled, for from the time of Pliny to this day discussion has been rife. Like the tide, the offspring of the moon, the subject wanes and waxes. If it interests you, put these points in the notebook and try test plantings of annual seeds next May.

Fall care of Gladiolus bulbs. These bulbs should be lifted soon after the leaves have died and have special and careful treatment if they are to be kept disease-free during the period of storage. Some of those planted early in the season are ready for harvesting in September, but the majority come up in October. With a spading fork loosen the earth each side of a row, and then lift the bulbs out of the ground by the foliage. Cut the leaves fairly close to the bulbs and place the bulbs on burlaps in the sun to dry. At night lift the burlap by the four corners and remove to cover where there is no danger of frost. In the morning bring out and spread the bulbs out for another curing. Repeat for five or six days or two weeks if late in the month when the shorter days give less warmth and light. During this curing process, rub off any soil that still clings to the bulb. Only when thoroughly dried should you store away for the winter. Incidentally, there are many fine new Gladiolus well worth investigating for next spring's orders. Hybridizers have been especially active with this bulb family.

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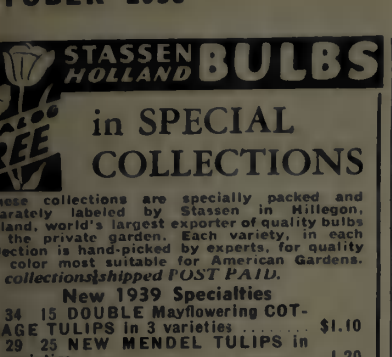
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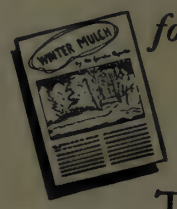
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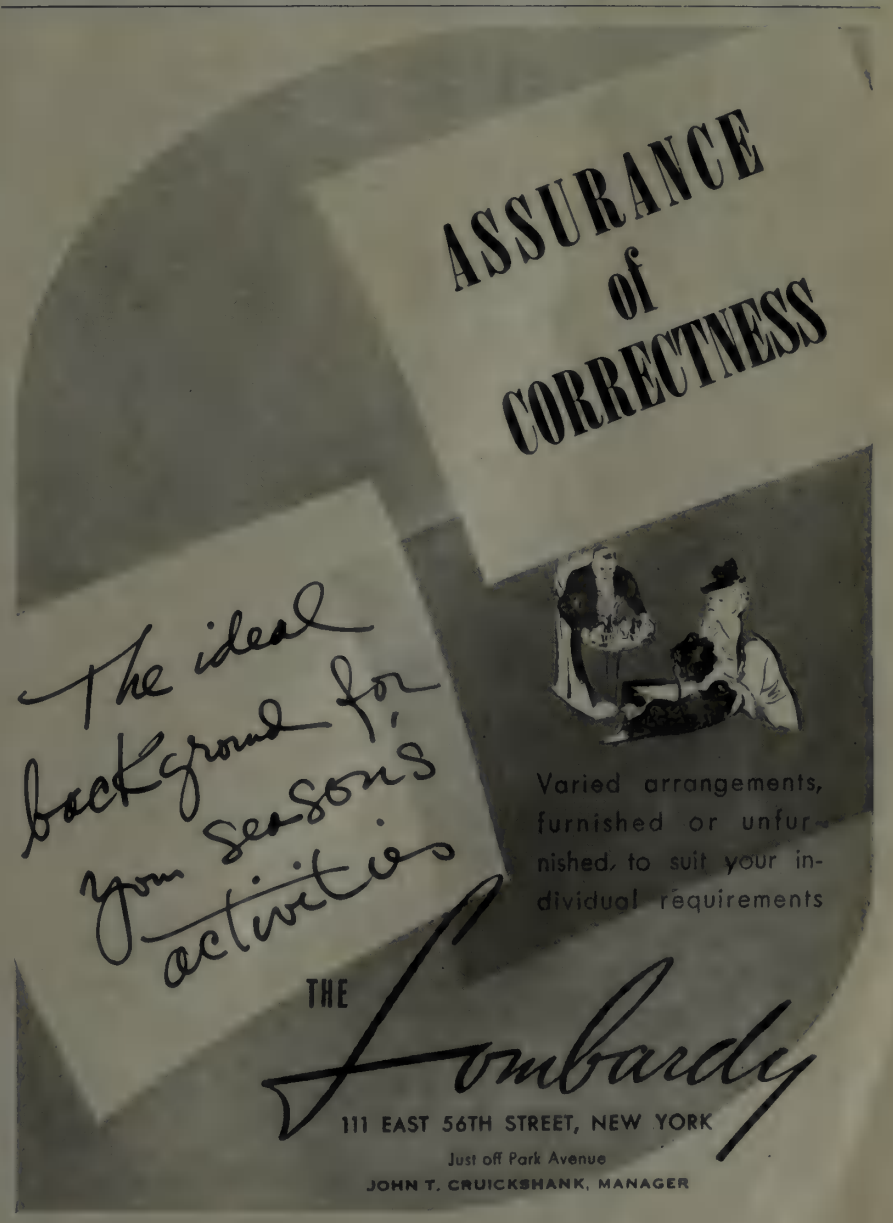
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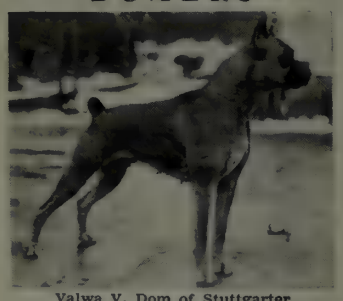


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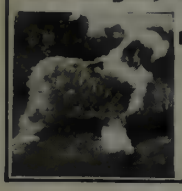
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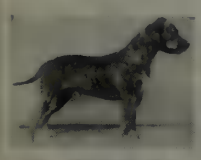
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LAKELAND TERRIERS. Despite a background of centuries of hunting experience in the north of England, it is only in recent years that special attention has been paid to the breed. Their generally lovable characteristics attracted American travelers, and good specimens have been coming over from England in increasing numbers during the last two years. You are beginning to see them in the shows now, and within the next few seasons you will see more. At the time of the Westminster show in 1938 the Lakeland Terrier Club of America was formed, bringing together Americans who have imported dogs and are making good American-bred stock available.

The North Westchester Kennel Club Show, adopted as the Specialty Club show, brought out about twenty entries from kennels and private owners. In spite of poor weather, the dogs made a grand showing. The two largest entries were those of Hickrill Kennels, owned by Mrs. Ruth Alice Weil of Katonah, and those from the kennel of Pauline Arnold White, of Poundridge. Kildale Suze, the imported bitch owned by Pauline Arnold White, romped off with the best of the important prizes, marching triumphantly to claim the rosette of Best of Winners and then Best of Breed. Her American-born daughter, Stonewall Suzette, followed her as Reserve Winner, and her son, Stonewall Souse, was Reserve Dog.

The Lakeland is being enthusiastically promoted by its admirers as the best of pets, the gayest of companions, and the most affectionate of breeds. It lacks the nervousness of many of the terrier breeds, and with good American-bred stock available at reasonable prices should grow rapidly in popularity.

DOGS OF TODAY

by Henry Richmond Ilsley

In his notable work, "The Mind of the Dog," F. J. Buytendijk, professor of Physiology in the University of Groningen, says: "I do not believe that man chose the dog for a domestic animal merely for the use that it would be to him. If this were the reason for their companionship it would be so still, for in essentials both animal and man are the same as they were thousands of years ago."

In considering why certain breeds attain great popularity at different periods it is interesting to explore other angles than mere usefulness. Certainly the rise of the Boston terrier to heights never before attained by any breed in the United States could not be attributed to that cause. He is not a hunting dog, nor yet a herding animal, nor has he the size and power of a typical guard dog. Yet for many years he was the dog of the day in America, leading all other breeds and still retains his position among the leaders. It is not enough to say that he was borne along on a wave of fashion and that it was "the thing to do" to own a Boston. Fashion changes almost over night, while the Boston's history goes back nearly three-quarters of a century. The vogue of the Boston may be linked to a fundamental change in our national habits in the move from rural districts to urban homes. In the restricted city apartment and small suburban residence there was little room for the hunting dog, the massive guard animal, or those that herded the sheep and drove the cattle.

The Boston terrier admirably filled the new requirement. He has the size of the terrier, without his pugnaciousness. He has a gentle disposition that has endeared him to all who have come in contact with him. Furthermore, he is a stylish little animal and that, of course, was an important factor in his climb to a high place in the world of society. If American breeders adhere to the standard, the Boston terrier is destined to hold one of the highest niches in the world of American dogs. His disposition is ideal, and this is a great recommendation in a household where there are children. Another that appeals to the particular housewife is his short and lustrous coat. The Boston is not a fighter; but he can take care of himself and his charges in most situations. With all these attributes it is small wonder that the Boston terrier continues to be one of America's most popular dogs.

A POPULAR HOUND. In the cocker spaniel—discussed in the last issue—and the Boston terrier, we have two entirely different types of dogs. The former comes of a family of great



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Stonewall Suzette
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ntiquity: the latter a "made dog" videly known for only about half a entury. Their leadership is now hreatened by still another distinctive reed, utterly unlike his rivals. This s the dachshund, the small German ound that has so many quaint and ovable characteristics. At the two eading American exhibitions of the urrent year, the dachshund entry ap-roached that of the cocker spaniels ery closely and far exceeded that of ne Bostons. These record entries were ne direct result of special efforts on ne part of the Dachshund Club of merica, the parent specialty organi-ation of the breed in the United tates. This is one of the most active f the specialty clubs in this country, evoting its energies not only to the nterest of the breed from the bench now angle, but also promoting three eld trials every autumn, this being ne third year that these competitions ave been held. For the information f anyone who may be interested in vatching the work of these little ounds in the field it may be stated nat the final field trial meeting for ne breed is to be held this month. will be given on Sunday, November 3, the place being the Pony Farm f the James Cox Brady Estate in amington, N. J., where similar trials ave been held for the last two years. here will be two open all-age stakes, ne for dogs and the other for bitches, ne winners in each stake meeting in final for the Interstake Trophy. Irs. Percy M. Hoopes and William ilman Low, III, will officiate as idges. Lamington is easily accessible y motor from New York City and hiladelphia. Spectators are welcome nd the occasion is one for a delight-il day in the open. The terrain is ot difficult, consisting of open fields ith good cover, orchards and fairly pen woodland. It takes some brisk ootwork to keep in touch with the ttle hounds, who cover a surprising mount of ground with their short egs and elongated bodies. There re frequent checks, however, while ounds are working out the trail, giv-ng stragglers a chance to get in touch gain.

While the rise of the breed to its resent high rank in the public esti-nation has been comparatively recent, achshunds have been imported into ne United States over a long period f years; in fact, antedating organ-ed bench shows in this country. While the breed was largely fostered n its earlier days by fanciers of Ger-an descent and those who were ac-uainted with the attractive little ound in its native land, he has ained a tremendous following among



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American dog lovers. He has made his own place here, which he should maintain as one of our most popular dogs. While there are three coat types —smooth, wire-haired and long-haired —it is the first-named variety that is seen in the largest numbers. There is also the miniature, weighing under nine pounds. The dachshund, while a hound and originally bred for going to ground after the badger (at one time he was known as the badger dog), had been used in Germany in boar hunting, on foxes, for trailing wounded deer and for other smaller game. Despite his sporting and hunting instincts, he has proved a fine house dog, as he is intelligent, affectionate, playful and always alert when strangers approach. In the woods and fields he is a grand companion, active and seemingly tireless. For the home the smooth coat is the most desirable, as it requires no other attention than the usual brushing to keep it clean and sleek.

Lovers of the dachshund are watching with keenest interest the triumphs of one of the leading representatives of the smooth variety in the race for the honor of winning the American Kennel Club's annual award of $200 for the American-bred dog winning the greatest number of group classes during 1938. This is the grand hound, Champion Herman Rinkton, owned by Mrs. Annis A. Jones of South Orange, N. J., who has been handled in all his show appearances by H. H. Sachers. This competition has been growing keener with the passage of the months, the dachshund's chief rival being the noted smooth fox terrier dog, Champion Nornay Saddler, owned by the Wissaboo Kennels of James M. Austin of Westbury, Long Island, and handled by Leonard Brumby.

In this connection it may be noted that still further encouragement for American breeders is being given by the governing body of the sport in this country. In the future every breeder of an American-bred dog which attains championship rank will receive a championship certificate. In the past only the owner of such a dog received a championship certificate. For many years imported dogs carried off the major awards at the leading exhibitions in this country but a great change has taken place in recent years and America is now breeding dogs equal to or superior to the imported stars.

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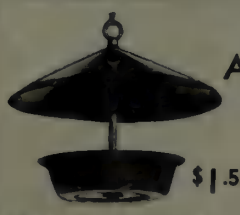
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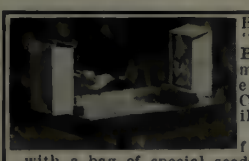


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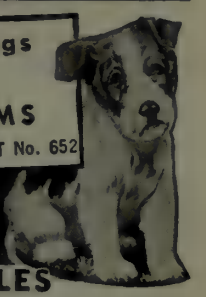
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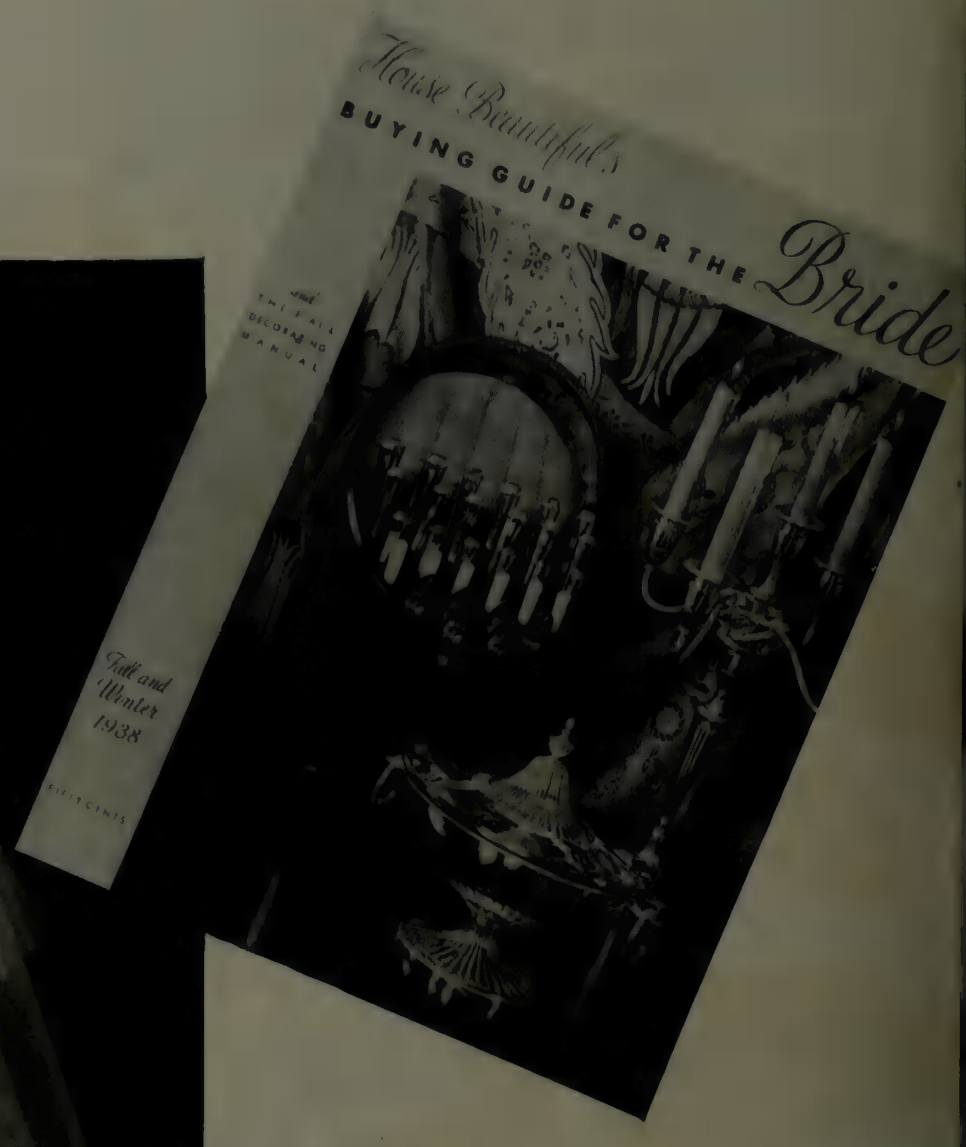
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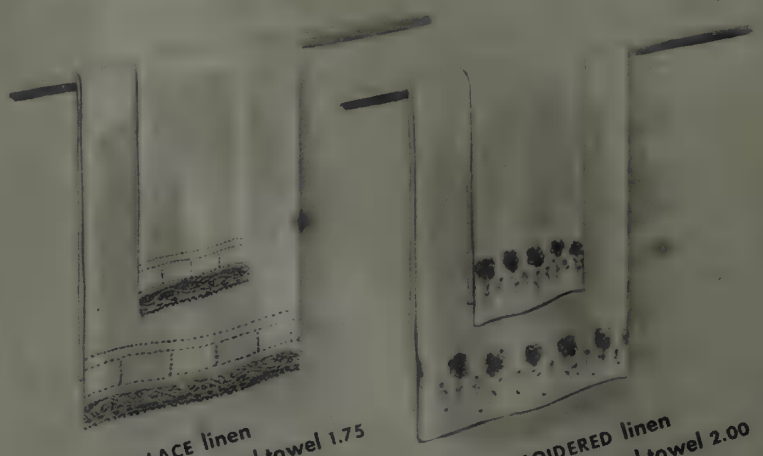
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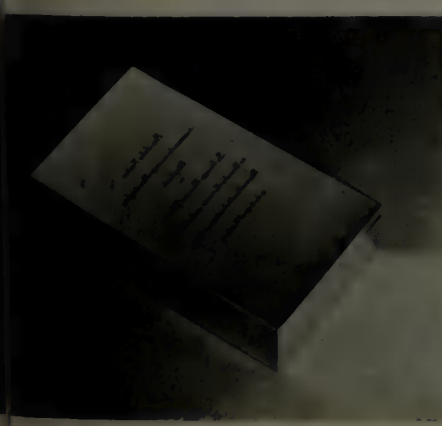
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The lid is made from your engraved wedding invitation or announcement plate. Cedar wood lined, it comes in either burnished copper priced at $25.00 or silver plated at $35.00.

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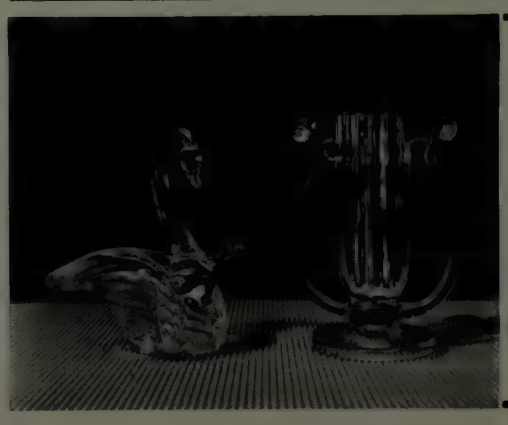
MAN'S GIFT. If you've bombarded your brother, beau or husband with ties, socks and pen knives every Christmas, surprise him this year with these clips. They come in ginger pig skin or red Morocco leather and are marked in gold with Paid, Unpaid, Answered, Unanswered. They'll soon bring order to a chaotic desk. $6.50 the set. Hoffritz Cutlery, 331 Madison Ave., N. Y.



A GIFT HORSE with a ve chic face indeed, so put it your Christmas list for one your "just married" frien The 5" shaker with Ours, a the two cocktail glasses wi You and Me on them, have r blue or white lettering and t glass and chrome tray is 11" 5". $3 complete, express colle Lambert Bros., Lexington A nue and 60th Street, New Yo



COASTER INNOVATION. They're new dripless covers which fit any size glass or bottle and are made of Lastex and processed yarns. It's a sure-fire protection for tables and clothes, besides which it's about time for a change from the usual coaster. These are called Hi-Jacs, come in a combination of 3 colors and cost $1 for 6. Killinger Co., Marion, Va.



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. . . Vases of sparkling crysta

Decorative and useful gifts f any occasion. Can be used f attractive floral arrangement

Swan 9" high, $6.00 each, $12.00 pair

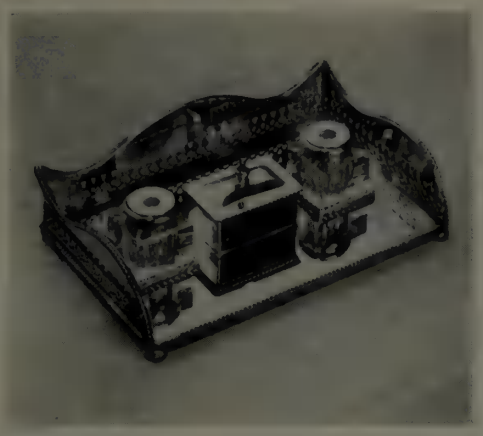
Lyre 8¾" high, 6¾" wide, $7. each, $15.00 a pair

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ALO FOR YOUR DESK, ly as a minuet—an Eng- Sheffield ink stand with p box and two crystal . The best test we know successful gift is "Would like it yourself?" Right we're acutely jealous of prospective buyer. 8" x 5" only $15 at the Hampton s, 18 East 50th Street, York.



MYSTERY of Madison Avenue. Rena Rosenthal has something new, something exciting and something we've stopped trying to fathom. They're plastic bowls that bend, can't break and are smart beyond measure. The finger bowls, 4" in diameter, and plates 8", are each $10 the dozen. 11" salad bowl $5. Colors: honey, soft rose, turquoise, oyster white. Don't forget the address: 485 Madison Ave., New York.



GAGE CONSCIOUS, and can well afford to have a riority complex about this. made of brown and white d with cowhide bindings linen lining for men, satin women. Of airplane weight, been chosen as the most able make for college use. and-shoe box, $27; over- t case, $13.50. Abercrombie Fitch, Madison Ave. and St., N. Y.



ROLL WARMER of solid polished copper with an electric connection and revolving cover. It's the fairy godmother of the hot buffet because it may also be used for hors d'oeuvre or what have you. 11" x 7" it costs $10, and for an extra $2 you can get a pan which fits inside and is fine for hot dishes. It comes from Bazar Français, 666 Sixth Avenue, New York.

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Order now for holiday parties—and for Christmas giving. Turkeys arrive ready to serve, 7 to 15 lbs., smoked. $1.35 a pound, express prepaid. A postcard brings an interesting folder, TURKEY SMOKER.

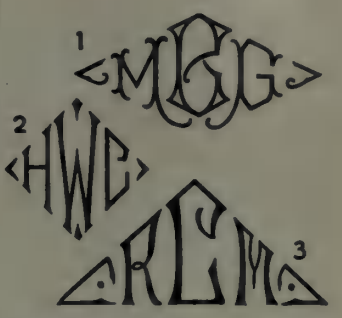
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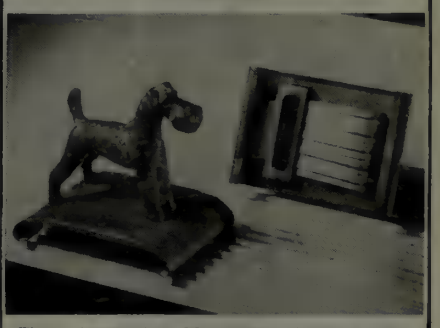
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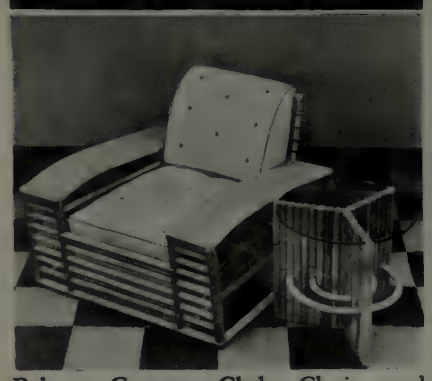
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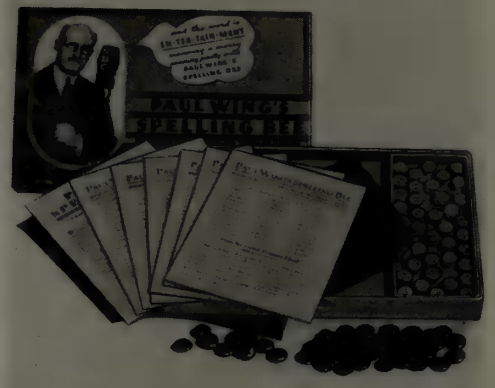
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COPPER, glinting with hig lights and conducive to dem tasse talk. The coffee set hand-beaten copper serves s and includes ▪ 10" x 15" tra $2.50; pewter-lined coffee p $3.75; creamer and sugar $ six cups with porcelain linin and saucers, $1 each. Comple set $14.25, or pieces may bought separately. From Adolp Silverstone, 21 Allen Stre New York.



AT LAST. Here's ▪ pewter "pretty" that's an answer to a smoker's prayer. Under the lid of the bowl is cotton and a wick. Fill it with lighter fluid, take a match to the wick and it burns for hours. Grand for bridge games or at ▪ bar. Made by the Danish Silversmith, it's 6" long. $3.50. Personality Decorating, 142 East 57th Street, New York.



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A discriminating hostess will find charm as well as good taste in this smart looking, hand-painted and hand-rubbed wood ensemble. The perfect setting for entertaining!

Hors d'oeuvre plate, 16½" .. $3.95 ea.
Bowl, 4" high; 13½" diam. .. 3.75 ea.
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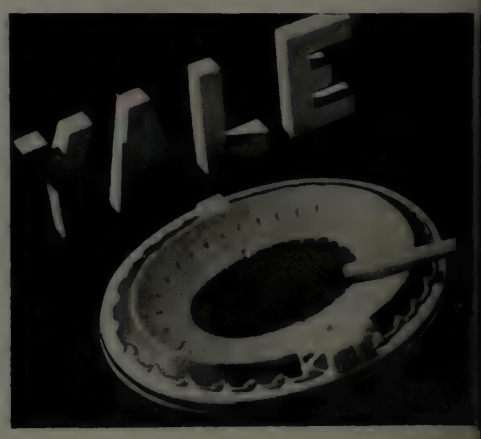
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A GOOD BUY. It's a Sheffield tray made in England—silver plated on copper—and an authentic reproduction of an old Georgian pattern. The baronial crest, the chased gallery and fluent lines of the piece will give dignity to your sideboard, atmosphere to your entertaining. It comes in 18", 20", 22" and 24" sizes and costs $15, $17, $19 and $21 respectively. Peikin, 664 Fifth Ave., New York.

BOOLA BOOLA. You're deep in the football season again, pennants in your hand, chrysanthemums at your shoulder and you're having the time of your life. So with all due respect to rabid rooters of other teams we show you a Lenox ash tray in the exact proportions of the Yale Bowl. Costs $4.50 at Plummer, Ltd., 695 Fifth Avenue, New York.



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of Solid Brass With Double White Marble and Brass Bases

4½" square cut, star or plain sparkling crystal prisms, 9 prisms to each candleholder. The candelabra is 18" high and has a spread of 15". The candlesticks are 14" high.

Furnished in the polished brass or antique dull finish.

This set is unusual, because of the double marble and brass bases and has oval saucer prism holders—the exact reproduction of the antique.

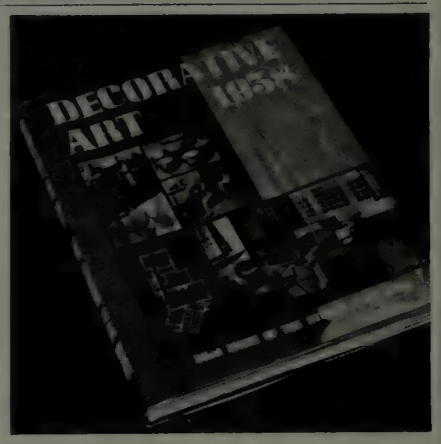
Candelabra Sold Separately.....$12.50
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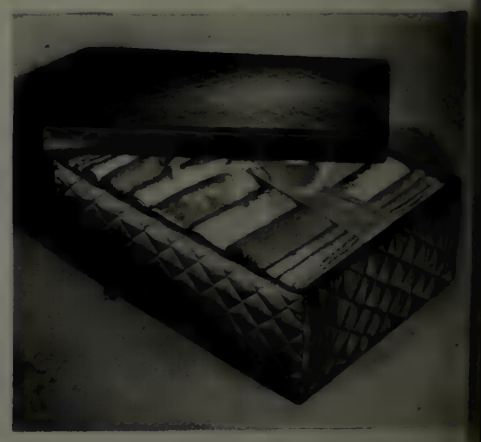
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Vendôme
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MARTEX TOWELS, and in such a package! The box, covered with maroon satin quilting, will make your closet look like a page from a decorator's sketch book. In it are 4 bath towels, 4 guest towels, 6 wash cloths and a rug. Price ranges from $9.95 to $20 depending on which of 30 patterns you choose. Bloomingdale's, Lexington Ave. at 59th St., N. Y.





CRYSTAL SERVICE

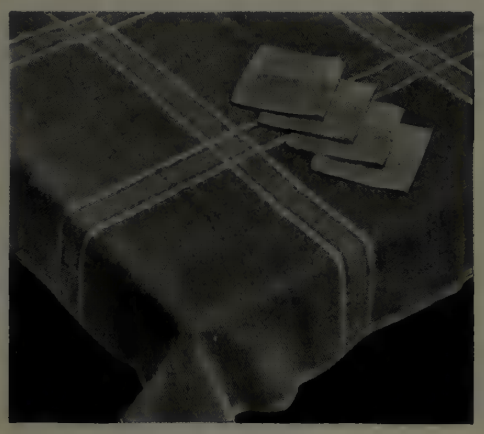
Soup Plates—8½"...$20 doz
Salad Plates—8½"..$20 doz.
Bread & Butter—6"..$18 doz.

Also in Crystal { *Fruit Saucers, Chop Plates* / *Grapefruit Plates and Bakes* / *Apple Dishes*

Alice H. Mayl
6 East 52nd St., N. Y.
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Window shopping



A CLOTH. There's a misty liness about its folds and at the head of the table, feel a strange power within the ability to turn pump- into coaches and a fidgety t into a serene one. It is wide and with six napkins es in blue or rose. $12. nde Maison de Blanc, 746 h Ave., New York.



GIFT SOLUTION. The Metropolitan Museum of Art has a series of the famous Jaffe prints, faithful reproductions of masterpieces with all the colors of the original. This particular one, Young Mother Sewing, is by Mary Cassatt of the American School and is 12" x 18". The color prints are $5 each, postage extra. Write for catalogue. Metropolitan Museum of Art, Fifth Ave. and 82nd St., New York.



CRISP NIGHT, a roaring —and this supper set with warm adobe colors will g the lazy rhythm of Mex- to your room. The pottery ven proof, hand fashioned native Mexicans and a com- e set of 15 pieces is $8, or may buy individually. The ted charm string is $1.25. d Leighton, 15 East 8th et, New York.



"FURNISHING THE SMALL HOME" is a book that will fire you with zeal and boundless enthusiasm. Margaret Merivale, the author, has the happy faculty of suggesting the "very thing" for you, yet leaves enough leeway so your finished home will be an exciting reflection of your own personality. Filled with photographs and comments. $2.50. Studio Publications, Inc., 381 Fourth Avenue, New York.



DINNER BELLS

Particularly appropriate to the Christmas season. Of clear cut crystal they will enhance both tea and dinner table.

Cut crystal $3.50
Plain " $2.50

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689 Madison Avenue New York

LUXURIOUS SATIN—COMPLETE

Bedroom Ensemble



for Paris at 45.75

The bedspread at 15.98 is of heavy silk-faced satin with cotton back, quilted and embroidered top, and 22 inch. flounce, fully lined. Matching draperies, also at 15.98, all lined, two and three-quarter yards long. Valance is 7.00. Colors; fleshbloom, rosedust, blue or green. Curtains of fine rayon marquisette, to match or contrast at 3.75. Imported embroidered six piece scarf set at 2.98.

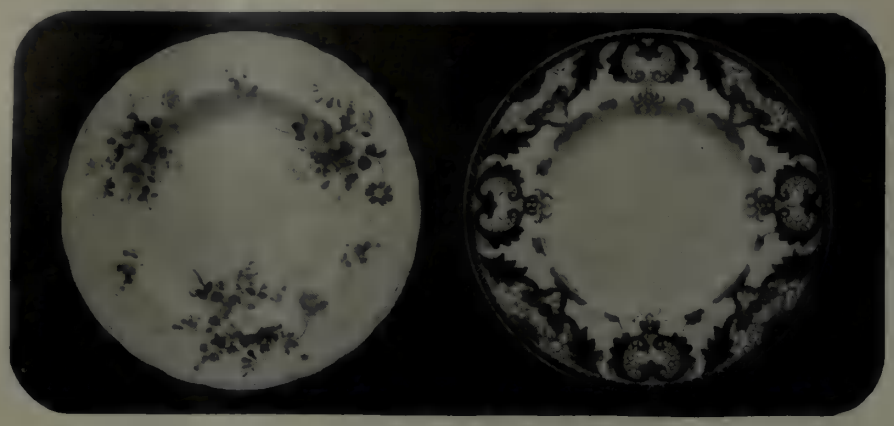
This is just one of the many Paris Decorators values made possible by the special Paris method of direct buying from mills, styling and making in their own big workrooms.

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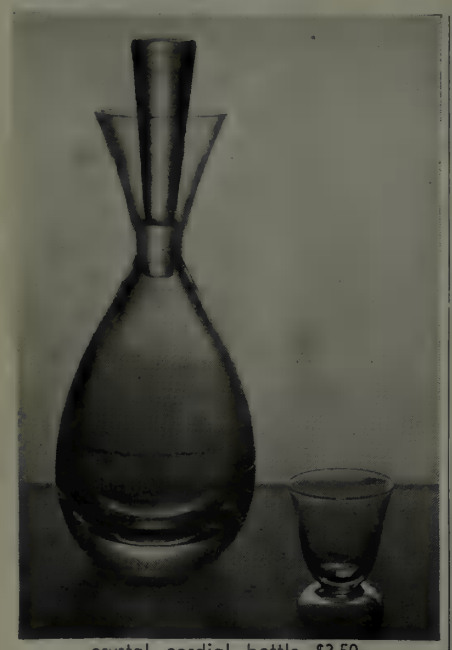
THIS delightful pattern is available in open stock. Crown Derby "Posies" dinner plates, white background with groups of flowers. $48.00 dozen

STRIKING Crown Derby pattern with Imari colors. The strength of design and rare contrast gives true distinction. Available in open stock. $120.00 dozen

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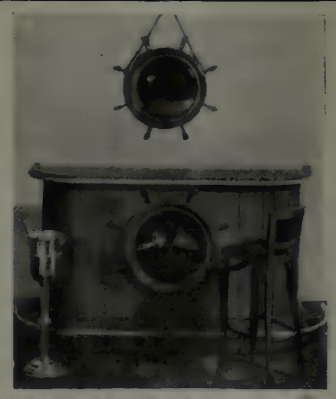
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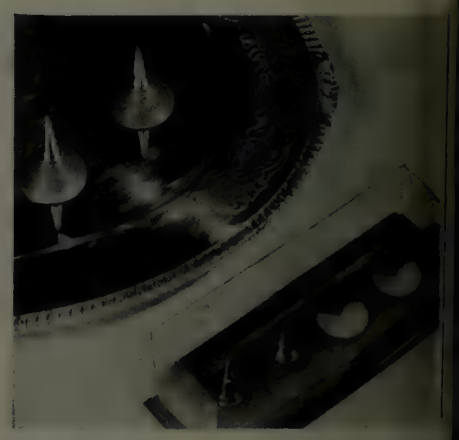
PERSIAN HORSES of cle glass make the finest pair book ends we've seen in ■ lo time. They're about 8" hig very heavy and you'll find the a spirited shot-in-the-arm f your modern room. Do p them on your Christmas lis and your gift will be the hig spot under somebody's tree. $ express collect. Evelyn Ree 524 Madison Avenue, Ne York.



ROYAL FLUSH. Four packs of Kem Cards, and if you've ever played with them you can understand our enthusiasm. They are washable, but the most amazing feature is that they never soil, will last years, and mellow with age. Georg Jensen presents them in a specially made black box with satin padding and chrome lock. $15 at Georg Jensen Stationery Dept., 667 Fifth Ave., N. Y.



THANKSGIVING. So it's yo turn to have all the uncles a aunts for turkey dinner, maybe you're on the visiti side. In any event, here's important adjunct to a fami day and a sound gift to yo hostess. The basket, filled wi nuts, sports a jaunty ribb *and* a nut cracker. (Schraff thinks of everything!) $3. Schrafft's, 58 West 23rd Stre New York.



TURKEY TIME, and has ever ■ Thanksgiving gone by that your husband hasn't grumbled over the carving? But this year it will be different. These Anchor Carving Pins have rubber suction cups that hold them to the platter and the pins anchor the turkey and keep it from skidding. $1 the set. Lewis & Conger. Sixth Ave. & 45th St., N. Y.



MINIATURE WINE COOLE

Copies of Old Sheffield pie Silver plated on copper

4" high, 3½" in diameter
$11.50 a pair

These charming reproducti will add a fine decorative to to your room.

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ELLOW BEAUTY. Here's solid brass ship's bell to ring a magical whimsy to our home. It is 9" long, 5" gh and costs only $8.50. The branch candelabrum, also of lid brass, is a Spanish reproduction and its lines have e rhythmic lilt of a Senorita's vaying skirts. It is 11½" long nd costs $5; $10 the pair. At . Wiener, 85 Allen Street, ew York.



ON CHRISTMAS EVE when Sally and young Peter leave cookies and milk on the mantel, it might be a wise idea to put these candles up there, too. It would indeed be a major calamity if Santa never even saw his supper. The head candle is $4.95, figure candle $2.95, and add an extra 25¢ for postage. Dennison's, 411 Fifth Avenue, New York.



ITCHCOCK SIDE CHAIR. he original was found in the alley of Virginia and this reproduction has a maple frame ainted black, a fruit design and painted in the old colors, nd a real rush seat. It's the ort of chair that lends atosphere to any room. $20 express collect. Virginia Arts and rafts, 207 East Franklin Street, ichmond, Va.



DISARMING GRACE. This pair of white porcelain vases will bring a gentle dignity to your mantel and a singing splendor to your entire room. They are reproductions of rare 18th century famille noire porcelain vases with the winter scenic design. 11" high, they are $100 a pair and come from Yamanaka & Co., Inc., 680 Fifth Avenue, New York.



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The Ideal Holiday Present!

An outing kit that contains two quart-size thermos bottles each with four cups and a sandwich box neatly fitted in a pigskin-like case. **Complete $6.85**

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★ **CAPE COD LIGHTER**—The kerosene container, 6" high, is on a 7¼" tray. Torch, 10½" long, highly polished, dull, or antique solid brass. $3.50.



★ **MONOGRAMMED MATCHES** — for fireside tables and handbags. Wide assortment of colors: Silver, gold, black, white, dark or light blue, green, red, purple, lavender, orange, yellow—with contrasting initials. 25 pkgs., $2.00; 50 pkgs., $3.50; 100 pkgs., $5.00; 500 pkgs., $20.00.

Specify monogram desired, underlining initial of last name



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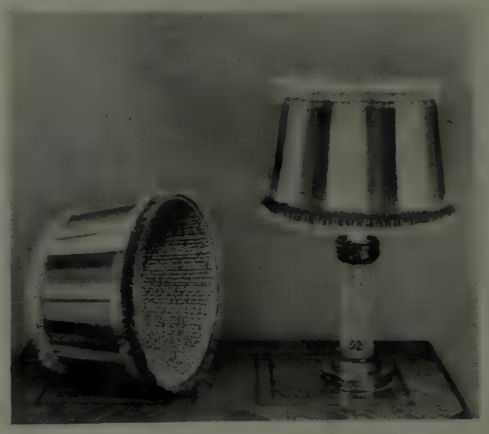
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A TISKET, a tasket, a very special basket—that's really a leatherette lunch case. For football games or fishing trips it's just right for two and contains a 1½ pint Thermos vacuum bottle with three nested cups and a metal box for sandwiches. The beige zipper case with genuine brown leather trim is $3.98 at Scully & Scully Inc., 506 Park Avenue, New York.

KEEP THE HOME FIRES BURNING and your hearth a charm center. The giant match box comes with a ship scene, a vase of flowers or a print from Godey's Lady's Book and holds 500 11" matches. $3.95. The black wrought-iron stand (a new and very sound idea) is 15" high and costs $2.95. Hammacher & Schlemmer, 145 East 57th Street, New York.





NEW AS TOMORROW—chintz lining for lamp shades. The outer cover is stretched Cellophane and gray chenille stripe; interlining, stretched dusty pink plain chintz; lining, shirred glazed chintz with floral pattern. The lamps have antique crystal bases with ormulu mounts and are 21" overall. $75 each complete. Chas. Mayer & Co., Indianapolis, Ind.

MARY HAD A LITTLE LAMB—and here's its baby brother, the softest, cuddliest bit of fuzz that ever shared a crib with your youngest. He measures 12" tall and plays "Mary Had a Little Lamb" or Brahms' Lullaby. $5 with music, $3 without. You'll find him waiting to go under your Christmas tree at The Children's Shop, 2520 Fairmount, Dallas, Tex.





Colonial Andirons

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WM. H. JACKSON COMPANY

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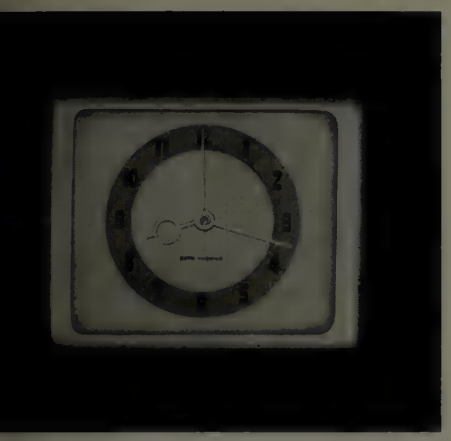
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isted with starlight and
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enched nights. It's glamour
d gaiety; it's seductive and
btle and spicy. It's Im-
udence. Lalique made the
ttle—a fairy castle of crystal
d silver tiers, and it comes in
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TIME AT ITS BEST. The Yukon model has a case of bright polished gold plate, an easel support in the back and a two-toned dial—the face a light bronze with darker bronze numerals. In either the electric or key-wound movement the price is only $6.95, a small sum indeed for assured efficiency. R. H. Macy, 34th Street and Seventh Avenue, New York.

AMP-LIT STREETS,
eamers of haze making a
sty aura around the light and
ur own door looking familiar
d desirable with this lantern
guard. It's made of copper,
Colonial in design and comes
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JUST FOR your own sake, please order a basket of this fruit. We cross our heart and hope to die that it's no ordinary basket and contains those Royal Riviera pears that the crowned heads of Europe are scrambling for and that you eat with a spoon! The basket pictured is $7.98, smaller size $5.98, extra large, $10.98. Bear Creek Orchards, Medford, Oregon.

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The family group above depicts ■ canape platter 14x10 inches at **4.23**
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All sizes are approximate. *Woodenware, Basement.*

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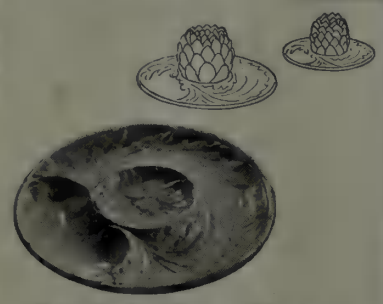
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TEA SERVICE. Silver plated and in the Renaissance design, it suggests the splendor of the De Medicis and will become the prize heirloom of your great great granddaughter. Coffee urn, 11″ high, is $50; tea pot 8¼″, $45; sugar bowl, 6¼″, $32; creamer $28; waste 4¼″ $20; kettle, capacity 6 half pints, $75; waiter 30″ long, $120. Wethered Rice Company, Flint, Michigan.

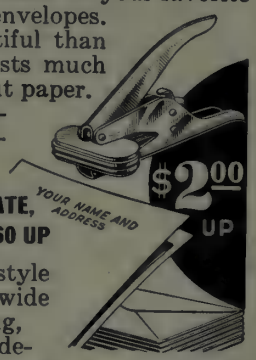
CRAFTSMANSHIP reminiscent of guild days. This is a hand-made carved fruit basket chair made of solid mahogany and individually built in the Potthast Baltimore cabinet shops. Fine for the living room, hall or dining room. Regular price $35, but for ■ limited time it is $29.75. You may get it from Potthast Bros., 509 Fifth Avenue, New York.





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$3.50 half doz.
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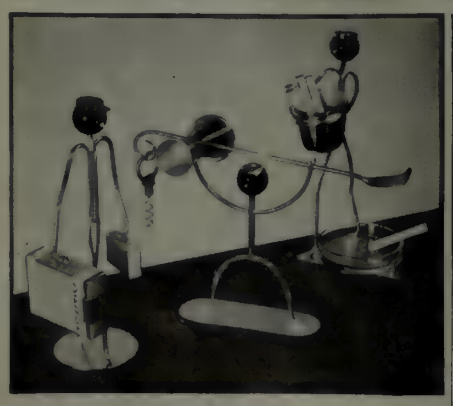
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SKI TUMBLERS (no pun intended). It's a completely new carved line and solves the problem of what to send ski-mad Mr. Smith. The 14 oz., 10 oz., and 5 oz., glasses are each $10.20 the dozen and the decanter is $4. But whoever you give them to will send you a mental "Skol" with every drink. They come from John Wanamaker, both New York and Philadelphia stores.

PRETTY YOUR PANTRY and give ■ fillip to your food with this basket of three kinds of mustard. It's made in France, and if you remember the salad dressings of Left Bank restaurants you'll get yourself one of these pronto. Besides your reputation as ■ setter-of-tables will be unbeatable. Costs $5 at Hammacher & Schlemmer 145 East 57th Street N. Y.





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Intriguing silver plate lacquered bar set that will add a note of distinction to your bar.
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With your initials *and* picture of your hobby or pet (sailboat, golf clubs, horse, dog, etc.) 50 percent added to above prices.



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25 for $1.50 50 for $2.50
100 for $4.25 1000 for $27.00 500 for $15.00
Initials in red, green, silver, gold, black, blue, white, purple on any of the following backgrounds: black, dark blue, silver, gold, white, light blue, light green, red. Packed in gilt tin fire-proof gift box.
In ordering kindly specify regular or miniature size, number of packages, color of cover, color of monogram, style of monogram, your name and address. Print initials plainly, underlining initial of last name and enclose check with your order.
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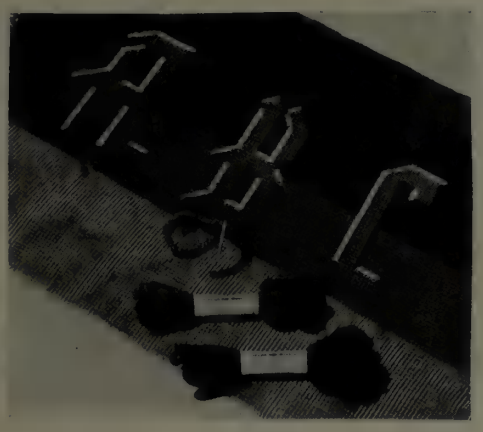
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A new and *different* gift! Let Harry and me send you friends, right from our orchards, handsome gift boxes o Royal Riviera Pears, so big and juicy you eat them with spoon. So rare not one person in 1,000 has ever tasted them "Tops of any fruit I ever saw or heard of," says Grantlan Rice. Send only $1.98 for each box, express prepa anywhere in U. S. A. proper, to arrive date you nam Shipping weight, 10 lbs. Ideal for Christmas, birth day, or anniversary gift, and for convalescents. An don't forget a box for yourself! Season, Oct. 15 to Ja 15. Money back if you are not delighted.

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RSONAL RUG. You'll have endous fun making it, as a gift it has no peer. omes with the monogram ned in black and white two tones of the yarn you it in. You'll find it easy ie to do, and speedy. 27" x it costs $12, complete with . At Sara Hadley, 11 East Street, New York.



SURPRISE FOR FIDO. Unless you want a sulky dog upsetting your household Christmas morning, be sure to include him on your shopping list. With these name tags his pride will be insufferable but you'll find him a very grateful pup. They lock on his collar and in chromium, marked with his name, $1.35; sterling, $3. Madolin Mapelsden, 825 Lexington Ave., N. Y.



ARACTER DOLLS. Here John Wesley and his er, Susanna. The wealth expression in their faces led with the history of the rmer as we know it will e this pair an exciting adn to your family. Made by rty Shop in London, the are copied from portraits. are 8½" tall, $10 the pair. International Doll House, St. Paul St., Baltimore,



SOMETHING SPECIAL. It's an ash tray designed by Oscar Bach in the old porringer style. The base metal is bronze and it is available in an antique silver, antique gold or English brass finish. You'll never tire of it, and friends will be properly envious. From handle to handle it measures 10" and is 2" high. Costs $10 and comes from Lewis & Conger, Sixth Ave. and 45th St., New York.

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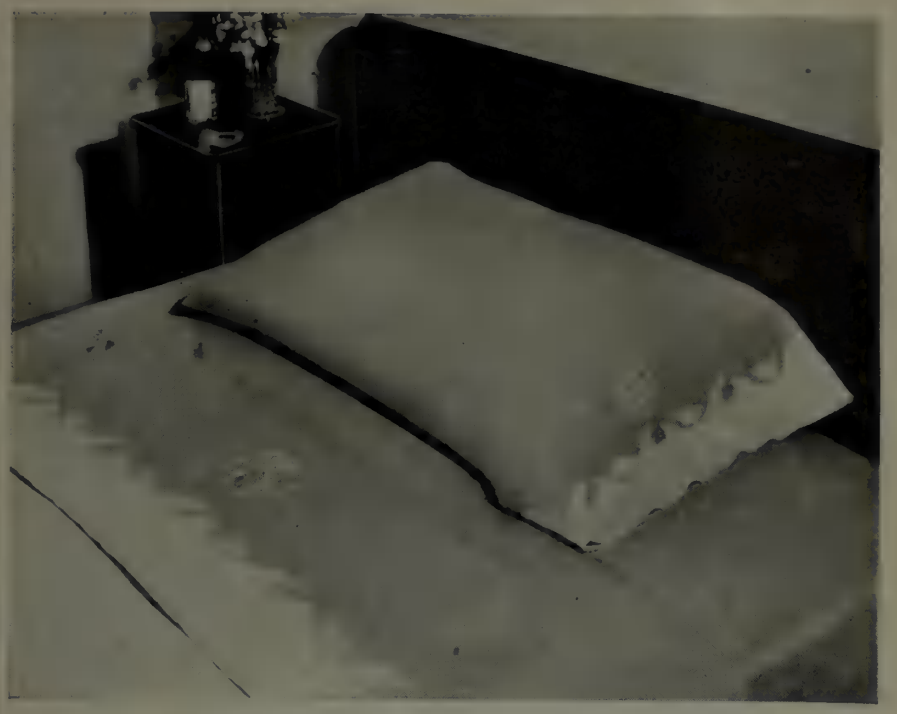
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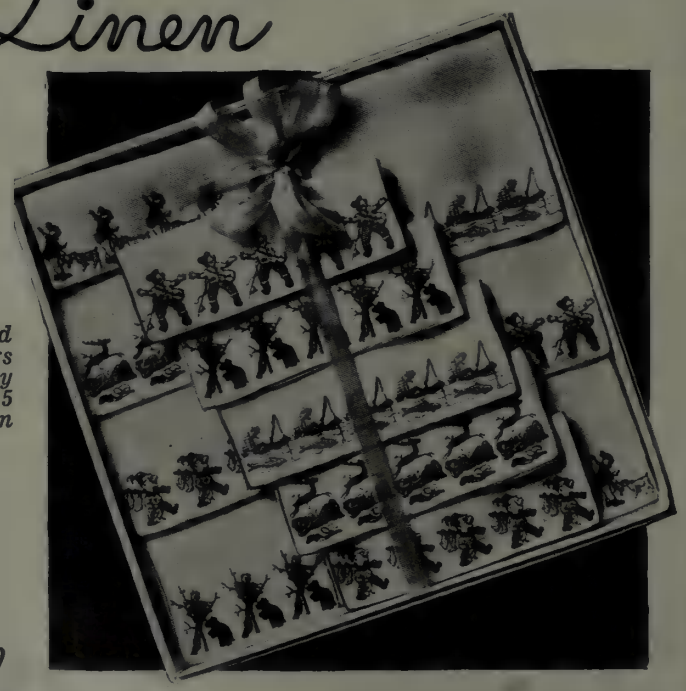
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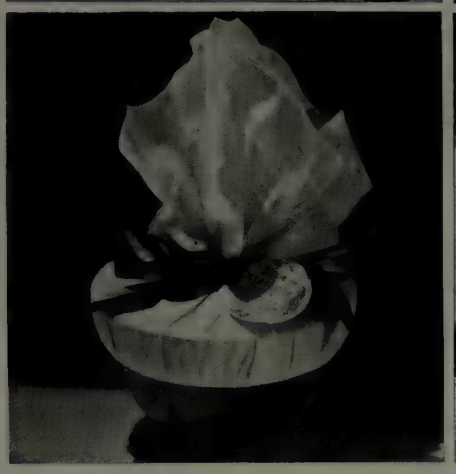
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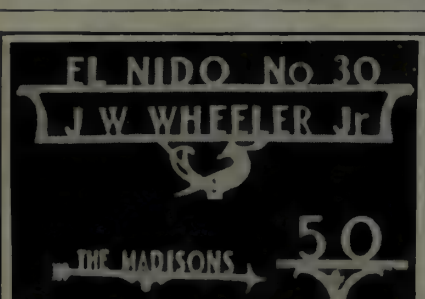
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These signs make swell Christmas presents but please send your orders in early!

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$29

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THE TABLE SHOP
91 Newbury Street, Boston, Mass.

window shopping



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NOW IS THE TIME to buy a wing chair. Here's a Chinese Chippendale design made of Cuban mahogany, filled with China cotton, and the cushions have innerspring construction. It's covered in printed linen with a neutral background and ■ blue, burgundy and brown pattern. 43" high, 26" wide, it costs $43.75 in ■ selection of covers. Paine Furn. Co., 91 Arlington Street, Boston.



PARTY TIME. We're going full tilt into the holiday season and everywhere the tempo of things is heightened (notice people's walks). Friends drop in, there's ■ hum in the air and it's exciting! So for your parties, here are Vermouth bottles marked French and Italian, and only $5 the pair 9½" high, express collect from Daniel's Den, 48 Gloucester Street, Boston.

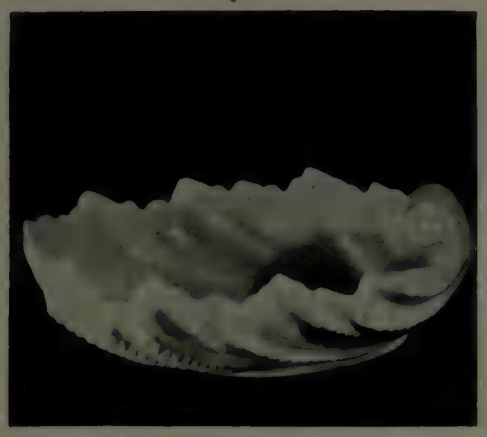


SWEDISH POTTERY. Saint Lucia is the center figure and on her feast day, December 13, the daughter of the house, dressed in white and crowned with greens and lighted candles, wakes her family with coffee and cookies. The smaller figures are carol singers. Colors: gray with ■ mulberry stripe. St. Lucia $3.75, singers $2.75 each. Edgren Studio, 472 Boylston St., Boston.



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e to your hospitality. It's an
entic reproduction of a
utiful old piece and would
a happy choice for that
nd who knows and appre-
es fine things. The price is
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APPY PAIR. The boy ac-
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ebonair gusto and their
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hter and lusty gaiety of
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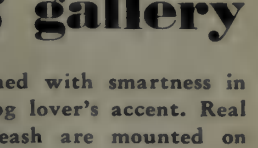
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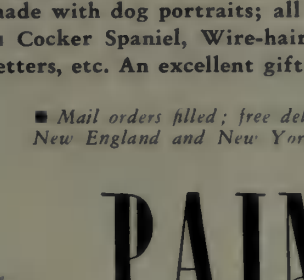
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Four for $3.85



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CRANBERRY SAUCE — JELLIES — SUNDRIES

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CONFECTIONERY

APPLES — ALMONDS — FIGS — RAISINS

COFFEE



WHEN Mrs. Sarah Josepha Hale (editress of Godey's Lady's Book) pointed out the perplexities arising from celebration of Thanksgiving on different days in various states, President Lincoln proclaimed a national holiday. Yet this did not correct culinary confusion! Hullabaloo still reigned in kitchens throughout the country! But today Heinz brings the housewife 57 Varieties of fully-prepared foods—pickles, jellies, mincemeat, and 22 home-style soups! Now you order from the grocer your favorite soups (Heinz Cream of Mushroom, Genuine Turtle, Cream of Tomato, for instance), the relishes and desserts. Yours is indeed a feast without fuss—thanks to Heinz!

● All's serene behind the scenes when, as overture to festive meals, you choose a favorite from among Heinz beguiling home-style soups. Please don't add a single thing! Just open—heat and feast!



● You'll find the memory foods of long ago among Heinz 57 Varieties. Everything from soup to mince-meat for the pie... Pickles galore, jellies, steamed puddings (Plum, Date, and Fig). All, ready to serve.

57

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Thanksgiving Welcome

OUR COVER

If you will bear with us and step to the classroom, we'd like to take alk in hand and be pedantic about ır cover, that color photograph hich is now resting in your left nd, and which was taken by Paul uterbridge, Jr. It is, children, a pic- re of a trophy. Trophies were go- g strong long before you won that lver cup for some exceptionally cky golf. In the classical days of e Caesars a trophy was a memorial victory set right up where you on, on the field of battle. It con- sted of captured arms and stan- ards, draped on the nearest oak or ive tree and dedicated to that par- cular god who had been looking ver the shoulders of the winning de. Gradually the Romans, who ere a pretty consistently victorious t, took to carving the trappings of eir conquests on columns.

Louis XVI was immensely in- rested in classicism and so the assic trophy was carried into French coration. The trophy was painted d carved in wood and stone. Jean harles Delafosse, ornamentalist and graver extraordinary, who was stly inventive, was responsible for me beauties.

House Beautiful has turned its nd to making a trophy, composed the best Louis XVI style, not only cause it signifies to us the current tory of autumn, but also as a dec- tive suggestion for twentieth cen- y libraries, game rooms, studies. e whip and boar's tooth trophies, wooden jug and grape basket, stirrup, pistol and hunting horn from Barrie and Desmond. The nting horn of steer horn is from ercrombie and Fitch. Add a dash ribbon, dyed fishnet and paneling l you have a superb decoration.

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NOVEMBER, 1938

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RICHARD A. HOEFER, *Business Manager*

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ABOUT BEING *Correct*



Look well

at those long tables of wedding presents. You can be sure that no gift among them has so delighted the bride as the sterling bearing the mark "Wallace" Silversmiths. Wallace Sterling patterns beautifully expressive of the past . . . others reflect just the right note of contemporary art. They are distinguished by those qualities which endow them with lasting distinction and charm. Before selecting wedding silver, **visit your jeweler** to see the complete showing of tableware and individual pieces bearing the famous hallmark of WALLACE, founded 1835.

■ YOUR JEWELER CAN HELP YOU

Perhaps you desire to **start** your set **now.** You will find it convenient to purchase one place service at a time. This service consists of one hollow handle knife, one fork, one salad fork, one cream soup spoon, one butter spreader, one tea spoon. You will never miss the money you spend buying this way. Start buying one place service now.

WALLACE *Silversmiths*

WALLINGFORD, CONN. ▪ FOUNDED 1835

"To talk of many things"



of THANKSGIVING . . . It is almost impossible for us to appreciate the feelings of the early settlers on the cold October days of 1621 when they celebrated their first harvest festival. Game and fish they had aplenty that year, and the fruits of their first tilling of the soil. They celebrated, they were thankful to be alive and to have food enough for the winter though their shelters were tiny and crude. The ease and leisure and luxury of living that we are enjoying at this moment were beyond their wildest imaginations, yet they were elated and rejoiced in feasting.

When we think it hard to find much to be thankful for in these uncertain times we need only compare our lot with that of those hardy souls who had nothing but the barest necessities, high hopes, zest for the struggle, and faith in the future. We can at least be thankful for the creature comforts that the three centuries of effort, invention, and industrial expansion have given us, that great unearned increment of modern life which we all enjoy and take for granted. There is no point in listing here the things that make the home of today so convenient, so healthful and so delightful. But it is worthwhile for us to think of them at this season of the year, to appreciate them, to make the most of them, and to be genuinely thankful for them. Thankful, too, for all those who have gone before and have contributed their share to the mounting richness of our own lives.

of COSTS . . . I was talking a short time ago with an executive of one of our largest manufacturing companies, discussing with him these adjuncts of modern living that keep us warm and comfortable, that save us steps and time and effort. We all realize that the only reason so many of us can have and enjoy these modern conveniences is that machines make them by mass production methods. He explained how the costs of the machines become proportionately smaller and smaller as the number of thousands of units made by them increases. Of course this is nothing new to us, but the thing that was brought home to me was the certainty of lower prices for better products if manufacturers followed to a more logical conclusion the things they know about standardization and the life and full use of their machines.

He went on to explain how the large initial costs of "tooling up" (that is, the construction of new dies and molds and machines and mechanical tools which are necessary for the making of each new size or model or style of a refrigerator or radio or camera or even a wallpaper or a table) are involved in the prices that must be charged for each unit of the product. It stands to reason that the more units made for each "tooling up," the smaller the proportion of the initial cost that must be borne in the price of each unit sold.

Of course when real mechanical improvements are developed we should have new models and they would be worth the costs because of their more efficient operation. But it does seem that the manufacturers of our mechanical aids to comfort can best serve us, and themselves, by concentrating on this line of endeavor to give us even better products at lower costs. We will be able to buy more and use more, and they will be able to sell more because of lowered prices. I would not be at all surprised if this were to be the next great step in raising the standard of American living.

of AUTUMN . . . Somehow I like autumn best! I like it now, as I like each season best as it rolls around. There is a tang in the air, a soft haze on the distant hills, the spicy whiff of burning leaves. All the warmth of summer seems to have gone into the glorious gold and vermilion, yellow and scarlet, browns and madders of the leaves. I like to be out! There's sparkle and life, the grand crescendo of the year's color. There's snap and crackle, and cold, and I like to be in. There are logs in the fireplace again, and shadows dance on the wall behind us. All is snug. All is settled down in the room and it seems familiar and right again after the throes of redecoration and rearrangement nearer to our hearts' desire. And there are books to read, and old friends to talk to, and stories to tell, and apples to eat, and corn to pop. Yes, I like autumn best.

Kenneth K. Stovell



Over the river and through the wood
To grandfather's house we go;
The horse knows the way
To carry the sleigh
Through the white and drifted snow.

Over the river and through the wood-
Now grandmother's cap I spy.
Hurrah for the fun!
Is the pudding done?
Hurray for the pumpkin pie!

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From Grandmother's House

MEMORY plays subtle tricks on us all. At this time of year which inevitably, with Thanksgiving here, Christ- coming, is dedicated to family reunions, memory creeps our hearts and leaves us wistful. The sense of smell may denly awake in you the whole panorama of the past. The ell of apples in a cellar, or sweet cider being made. The ell of bread baking. The smell of mince meat, of ham smok- of turkey in the oven. Or the sight of full pails of milk ng hauled in from the barn, or the butter churn, or pumpkin , or nuts and raisins in a silver bowl. I do not care ether or not these things were part of your childhood, and reëxperienced, stab your heart sharply. It is enough to be American to have a sense of nostalgia rise up in you in ir presence. We who live in cities have been cheated of the ect thrill which comes from memories of an older America gering on in New England or Wisconsin or Dakota farms. somewhere in our families, a grandmother or a great-grand- her whom we never knew has planted a longing which kens and calls us back when the chestnuts are ripe and the ves make scarlet and gold patterns on hillsides.

This is a past which cannot die as long as we give thanks November, in the company of united families, for what we about to receive. As a magazine, HOUSE BEAUTIFUL spends ven months of the year in cheering for the present, for the iency and beauty and order of modern life. We celebrate fact that women have been emancipated by modern inge- ty. Nor is it our purpose in this month of November to deny of what we have said. But at this time of year, we fall to nembering and it occurs to us that the modern way would still richer in spiritual content if we were to blend the past the present. Life as we live it today is the result of an vitable continuity. You can't have the last chapter without first. And the first chapter had virtues which are worth earsing in the latest one.

n our present mellow mood, we are still not blind to the that the day which began before daylight in a battle with range and ended in lamplight with exhausted sleep making sheet hem fade from view, was not an easy day. Its com- sations were, with even a little prosperity, very good, igh. Life was lusty. Men and women worked hard, ate like pers, had a strength and a health which endured. There a personal pride in achievement which you could almost h. A pride in the cold-closet shelves, stocked so painstak- y during the summer, in the full bins in the cellar, in the patchwork quilts on the beds, the warm animals dozing e barn, the few choice pieces of Sandwich glass got out on festive days, the silver teaspoons worn thin as paper, sheets smelling of sweet fern. Life was not barren. It was ming with the fruits of long hard days' work.

ranting that you and I could not and would not spend next ner canning. Granting that we cannot live, however re- ly, without our mechanical stoves, our radios and electric s, our cars and our vacuum cleaners, our automatic wash- ing machines and all the wonderful things which have taken backaches out of the common lot. Still, there are pages here which we would do well to heed. The well-stocked larder. The blackberries picked and canned when the hedgerows were dark with them and you came home with full baskets, long scratches and fingers dyed purple. The cans of mince meat. The herbs dried during the summer and put by so that there would be sage in the dressing, and thyme.

Go to your library and find old recipes for old dishes. Says the "Kitchen Directory and American Housewife" of 1844: "Take out the innards, wash both inside and outside of the turkey. Prepare a dressing made of bread, soaked soft in cold water (the water should be drained from the bread, and the bread mashed fine). Melt a small piece of butter and mix it with the dressing, or else put in salt pork chopped fine, season it with salt and pepper; add sweet herbs if you like. An egg in the dressing makes it cut smoother. Any kind of cooked meat is nice minced fine, and mixed with the dressing. . . . Fill the crop and the body of the turkey with the dressing, sew it up, tie up the legs and wings, rub on a little salt and butter. Roast it from two to three hours according to its size; 25 minutes to every pound is a good rule." And again, "For each peck of cranberries, allow two pounds and a half of brown sugar and half a pint of molasses. Make a syrup of the molasses, sugar and a little water. When it boils, put in the cranberries and let them boil till transparent." Of pumpkin pie, "Make it strong of ginger, then scald the seasoning in well."

DRAW your family circle closer about the fire, though it be only for a few days. Roast apples and popcorn on the hearthstones and remember, if you have forgotten, how to sing the old songs. Bring bright branches in from the woods and set them in great gray butter crocks against windows where their stored sunlight will breathe warmth into the room. Sort your linen and lay it back on the shelves with little bags of lavender you yourself have made. Take baskets of soup and honest bread and preserves and puddings to houses where there is little cause for thanks.

Take up your knitting needles and make great woolly ski socks and afghans and mufflers, for in the clack of needles there is a warm and homely peace. Make candy, dripping the syrup off the spoon into cold water and watching the drops turn hard and sugary. Roast your own coffee and chestnuts. Take long walks into the setting sun and strew corn for the winter-harassed birds. Shine your own silver and learn again the feeling of its strong beautiful lines. Rub down your table tops and polish your floors.

Set your house in order. In so doing, you set your mind in order. There is no better way than resurrecting the simple essential tasks which belong to all communities and to all times. It will come upon you that human nature changes very little. That though there is greed and stupidity, there is beside a sound and happy American way, for which we all give thanks.

Grandmother's Kitchen

GRANDMOTHER'S kitchen, along with its appendages, was the heart and hub of Grandmother's house. And very reasonable that it should be, too. For it was warm in winter and a center of activity in summer during the preserving and pickling seasons. Here the family ate, sat in the evening, and here the baby even slept, in the room where it had probably been born. Here, pumped up, was the only running water. Here, at the hearth, the American family truly lived.



The house above is a real house. It marks sharply the changes of a century. Necessary to it are the dairy, the cold closet, the wagon and carriage sheds, the huge wood pile porch. The bedroom was by the kitchen for the sake of warmth. All life centered in this large, friendly, purposeful room, dedicated to the building and preservation of security in difficult times

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...nd OURS

OUR house evolves from Grandmother's. Central heating has arrived and the family has moved out of the kitchen. This has shrunk with the advance of the step-saving doctrine. The store rooms are gone. In their place stands the corner market, delivering foods each day, the modern refrigerator which keeps them. There is no need for the wood pile and ■ preoccupation with the outdoors substitutes for the porch.



The modern house occupies virtually the same space as Grandmother's kitchen with its accessory rooms. The garage replaces the carriage shed, the kitchen is efficient now and smaller, the storage rooms have disappeared. Miles of walking, hours of time and many a tired muscle are saved by a century of invention. Life emerges, far more sophisticated and much easier

REGENCY MANNERS



AT W. AND J. SLOANE'S HOUSE OF YEARS, decorator Ross Stewart has turned the pages back to the day when design was dominated by Hope and Soane, when Ackerman's "Repository" was the final arbiter, the Portland Vase and Beau Brummel set styles. Hence the drawing room above and opposite with a Regency mural over its mirror fireplace between lupin blue walls. Loveseats in Persian red damask flank the hearth.



The drawing room is seen from a different angle below. Four tufted cream satin chairs are grouped primly on the Directoire twist blue carpet, around a revolving book table with a well in it for flowers. Between windows are panels of antique mirror, and the Persian red hangings have heavy band trimmings in true Regency style. Rare music-back chairs are set along the walls and a fine Modern Regency breakfront of natural pine and yew with grilled doors. The crystal chandelier is superb.

The man's bedroom above is officially Modern Jacobin. Its bed was inspired by a pair of bedpoles of the period; swag and spread are martial-striped satin, mustard, gray and red. Floor covering and ceiling are mustard, two walls white, two with yellow and red medallions on white. Leather drum night tables have mirror tops, the modern dressing table consists of two glass cylinders and a glass top. Not shown is a mahogany chest with a mirror top and leather doors with stirrup handles.



EMELIE DANIELSON

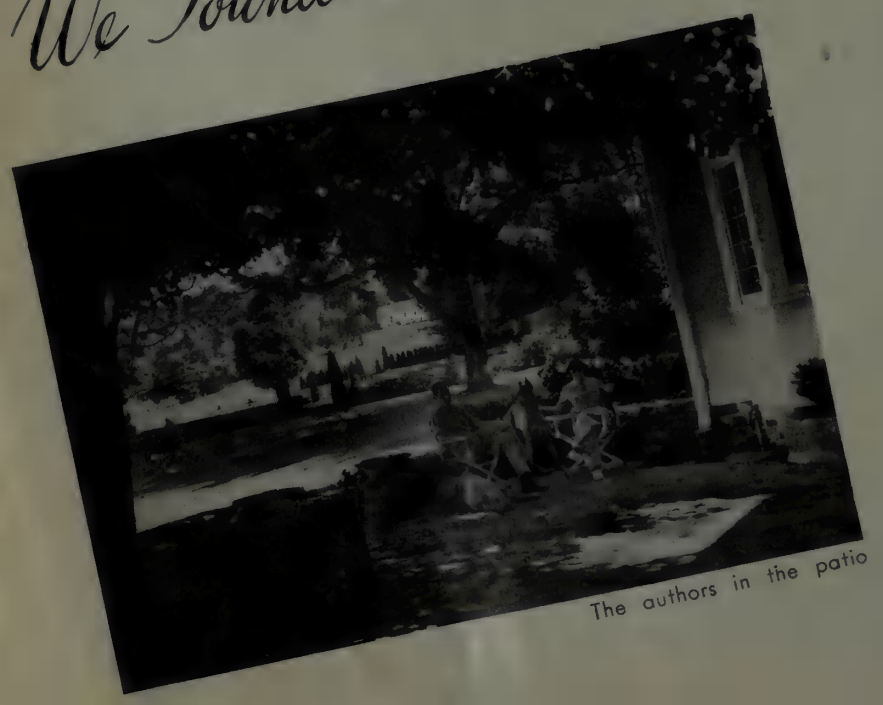


T. R. BALL, ARCHITECT

The patio with the new formal garden beyond

The house is pale yellow with white shutters

We Found an Old Farmhouse



The authors in the patio

BY ROSE FRANKEN AND WILLIAM BROWN MELONEY

EDITOR'S NOTE: *Less than a year ago Rose Franken and and her husband, William Brown Meloney, bought a farmhouse at Old Lyme, Connecticut. Miss Franken writes plays and fiction; Mr. Meloney writes fiction. You'll find their names in a number of the leading magazines this fall over serials and short stories. This is where these were written.*

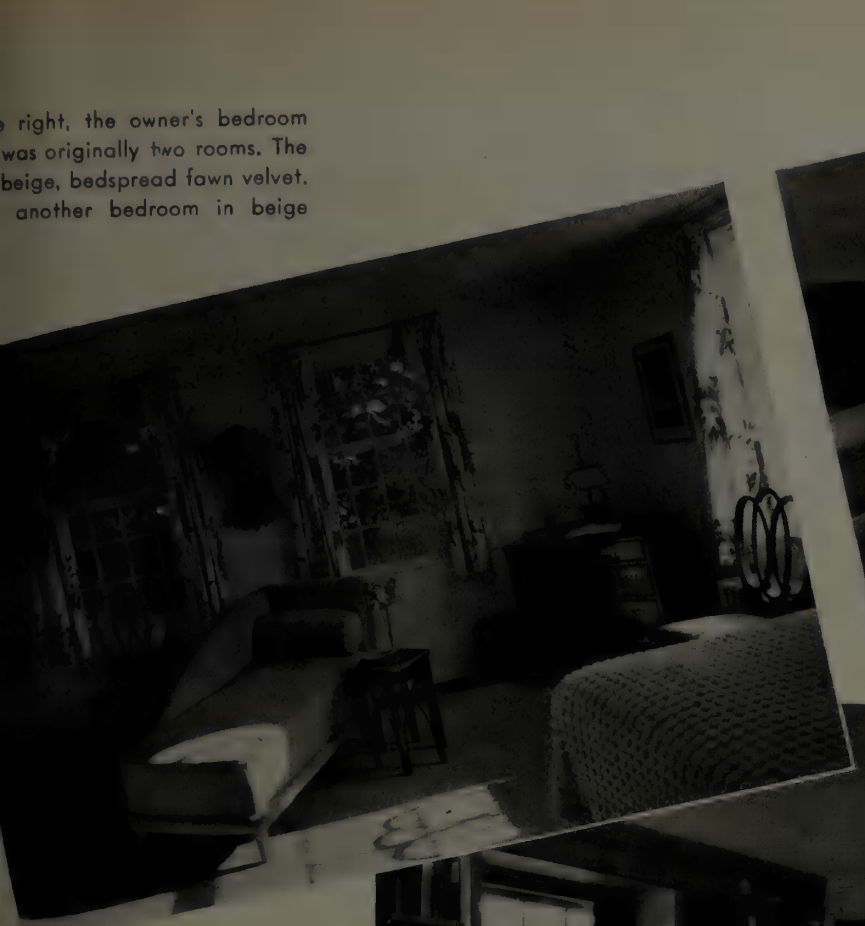
ONE of two things can happen to a marriage when you buy a house in the country. It may either end in divorce, or it might build anew into a union founded on the tradition of joys and sorrows jointly shared.

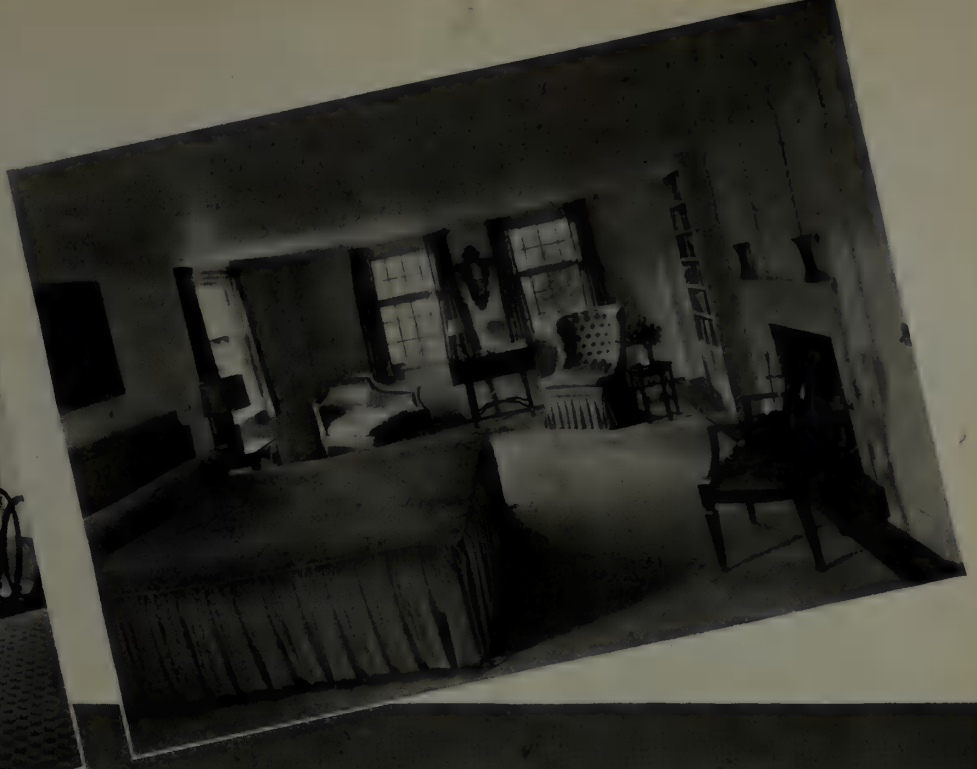
The event embraces all the hazards of a first baby—if you're just a regular couple—and of being psychoanalyzed —if you're a little irregular. If you both happen to dote on the baby to the same degree, that's fine; and if you both solemnly record your dreams, that, too, portends a happy ending. But if one member of the couple remains normal and the other doesn't—that means trouble.

From the moment the deed of the property is signed, it is a foregone conclusion that all mental equilibrium immediately deserts the average person. If it doesn't, he's definitely not sane, or something very vital is missing in his make-up. Our own case is a happy one, for each of us has become equally crack-brained.

In the past, we have always thought that people with old pet houses were intolerable bores, and if we were lured upon their property, we advanced warily, and with our lower lip

right, the owner's bedroom
was originally two rooms. The
beige, bedspread fawn velvet.
another bedroom in beige





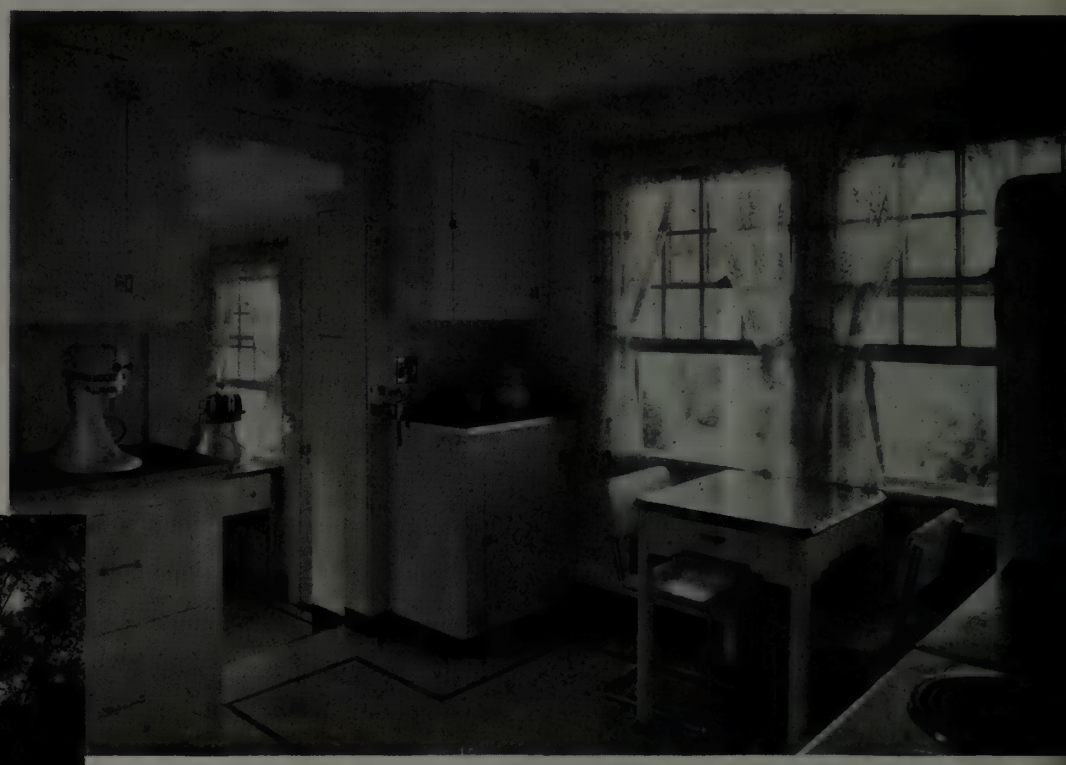


brary is paneled in pine with
filing cabinets. Here Mr.
ey writes. Draperies are deep
n damask, the rug is black.
some, practical furniture here
h century French and Spanish



dy is Miss Franken's domain,
to beige as is most of the
Bold English linen is at the
Chippendale and Queen
urniture blends nicely with
dern sofa under the windows

S. H. GOTTSCHO



Right, a view of the smart, modern kitchen. Below, pond and meadows. This area has been reclaimed by the owners from marshland. Ducks swim in the pond and on the meadows graze the Meloneys' cows and sheep



We Found an Old Farmhouse

(continued)

sullen and stubborn, and our whole manner emanating a definite aversion to any tour of inspection calculated to arouse our envy or admiration. We just weren't interested in houses, and that was that. Now, however, we go so far as to suggest brazenly that our guests bring their stoutest boots, so that they can tramp tirelessly from room to room, from barn to lake, and from lake to meadow. Humanity has divided itself into two classes—not Communists or Nazis, not Republicans or Democrats—but simply those who rave and those who don't.

Anyone who has bought an old house will agree that the most satisfactory guests are those who knew the place when it was just nothing at all—before you began to (*Continued on page* 101)



An old schoolhouse on the place has been made over into a guesthouse, complete with a tiny kitchen. You see the former schoolroom at the right redone as a handsome living room. The barrel ceiling remains as it was



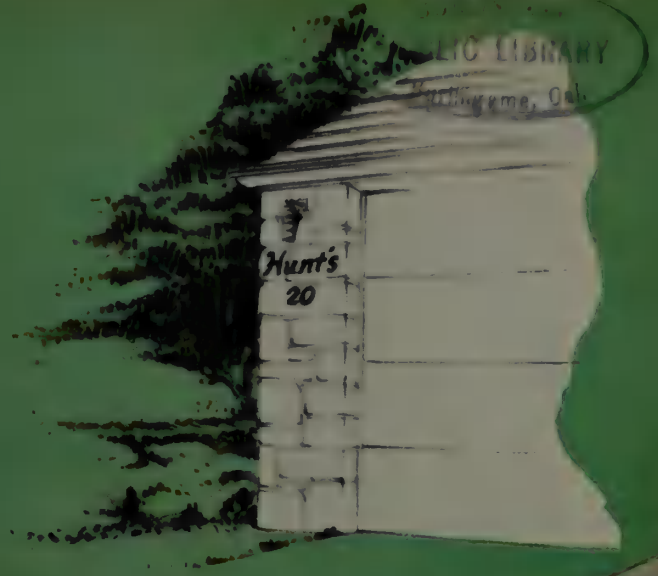
T. R. BALL, ARCHITECT

S. H. GOTTS

Names, please!

Consider your guests —
and the
grocer boy





Name and number applied
in metal — large and lighted —

Jig-saw letters for
a white board fence —



This way you catch
them going and coming —



Carve a big stone
in your masonry wall —



Put cut-outs atop
your mail box —

Reflecting letters on both
sides catch headlights —



A light behind the
box rail shines through —





A terrace in the garden where Donna Carla Orlando played as a child

Behind High Italian Walls

by

CARLA ORLANDO



Lemon trees in terra cotta pots at the Villa Taylor

EDITOR'S NOTE: *Largely through the enthusiasm of Donna Carla Orlando, daughter of Italy's wartime premier, American garden-club members may now see some of the delightful small villas and gardens of Italy. The author tells what ideas these newer gardens contain, and contrasts their atmosphere with the older garden where she played as a child.*

THE garden in which I grew up had very little in common with the formal Italian villas the tourist knows. Although looked upon with contempt by the modern-minded Italian, its old-fashioned style has far from disappeared. To the rare visitor who was admitted beyond the huge iron gate supported by two tall pillars of yellow stone and watched by two good-natured bronze eagles, it appeared too small a place for such an imposing and promising entrance and much too crowded for its size. As a matter of fact it was larger than the average private garden of the American city or suburb. It was a square ground of almost two acres, but narrowly confined by an eight-foot wall, two feet deep, covered by red tiles which matched the roof of the house. The side facing the street was closed by a more cheerful *cancellata*, a forged iron fence supported by a three-foot wall.

Our forbidden recreation, when the chaperone who followed us even in such a secluded playground indulged in a midday nap, was to climb that wall and watch the outside world. A dusty and white road, a few picturesque carts, a fashionable carriage and a few peddlers; sometimes we were fortunate enough to see a noisy automobile which scared the horses, raised a cloud of dust and a wave of discontent and rebellion in the jealous heart of the coachman, to our excitement and delight.

Those days have long passed away and new times have brought great changes to the street, the people and the vehicles. But beyond the high walls the garden survives, and the new young generation plays in the same environment: intricate paths covered with fine white gravel, flower beds disposed in geometrical design, a central pool in which grew Water Lilies and Callas, cool abode of our friends, the frogs. The small vegetable garden is hidden by a vine "pergola," even the lettuce beds have borders of Forget-Me-Nots. The larger beds have borders of *Salvia splendida* and perfumed Verbena. But the pride of the gardener and the mark of distinction is in the elaborate trimmed Box. A row of fruit trees shades the main driveway which leads to the stable.

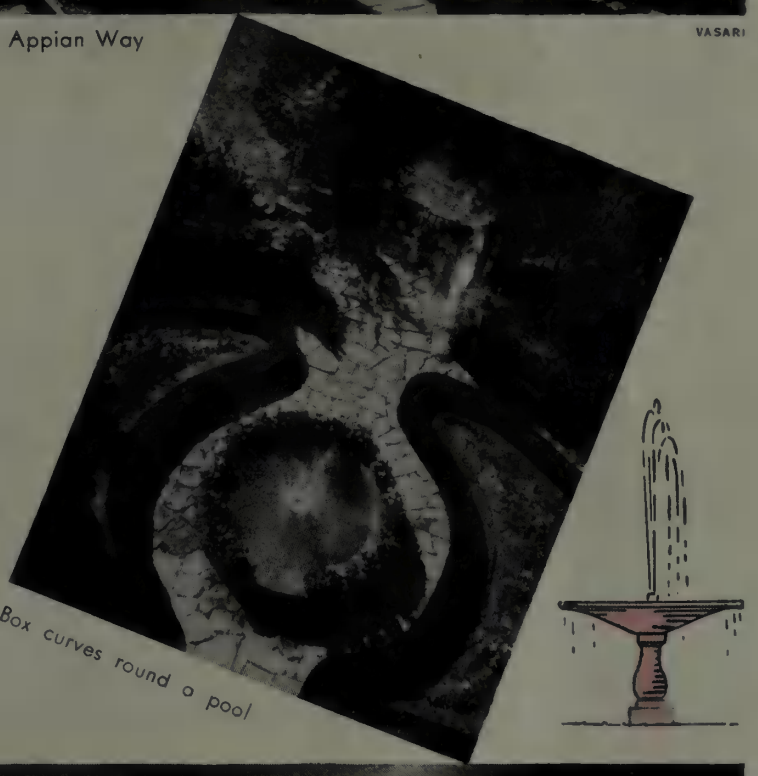
Near the house are a well and a few mutilated marble statues covered with moss and ivy, where the lizards nest comfortably. In America statuary as a garden ornament is considered a very formal and cold expression of classicism. To us our statues

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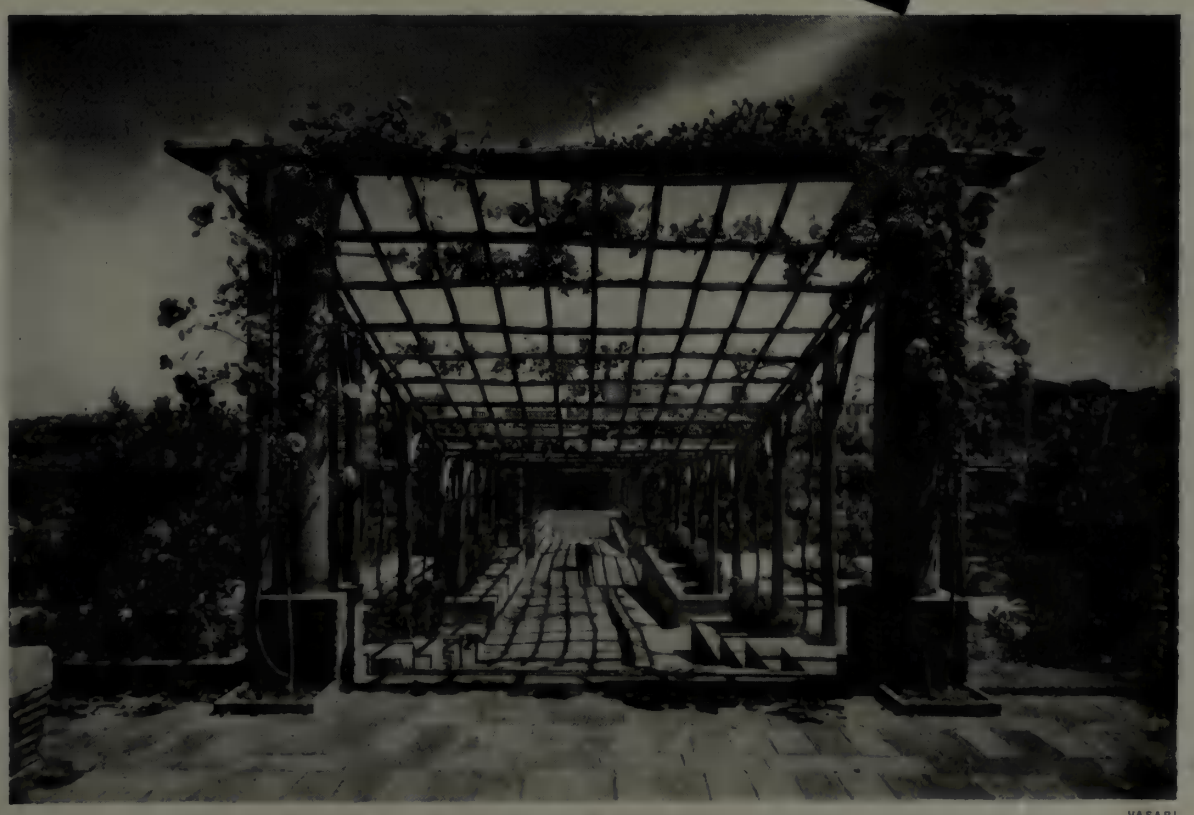


Garden of the new Villa Attolico on the Appian Way

VASARI



Box curves round a pool



Pergola of the Villa Attolico, designed by Michele Busiri-Vici

VASARI

e a familiar sight which we took much for granted as a tree or a ub. As a child, I would have been cked at the idea that they do not w, age and die as any ordinary nt.

n this world of statues, we made home; they were our playmates. er, in school days, I visualized Roman people as a gathering of ndly gentlemen and ladies with ken noses and fingerless hands.

n our garden, the most impres- sculpture represented Cleopatra he act of committing suicide. The ture and the expression suggested us children a quite different in- pretation, and we named her "the red nurse." As for Atlas, he was us the *facchino*, a baggage porter, the world which rested on his ulders a strange hat-box. The garden was shaded by fragrant den, colossal Palms, Orange and Lemon trees which had he same time and for several months of the year the bloom the fruit.

This was a Sicilian garden; its like are scattered through the g peninsula. In the Roman landscape, Palms and Orange es find substitutes in the stately *Pinus pinea, Cupressus sempervirens, Laurus nobilis, Quercus ilex* and *Nerium oleander.* ve trees and Cypresses are the keynote of Tuscan gardens; southern trees appear again in the sunny Riviera.

n this age of renewal, many new gardens have been planted old ones have been remodeled and modernized. They are the minority but the minority which counts, as it illus- es the taste and the tendency of the modern generation. of the leading Italian architects is Michele Busiri-Vici, o designed the Italian building at New York World's Fair. Still in thirties, he is the outstanding hority on park and villa plan- g. He comes, as the architects of d old times, from a line of sts. His father had a distinguished ne and his two brothers, Clemente Andrea, work in the same field, with great success. Michele iri-Vici's aim is to create a type small garden which will har- nize with the classical and poeti- background that Italy gives and be a lively and cheerful expres- of our modern age. The answer ound in the "villa rustica," some- g which follows more the plan an Italian orchard or vineyard the formal tradition of Italian lscape architecture. In his plans, large and medium-sized trees h vary according to the different ates of Italy are artfully com- d with (*Continued on page* 90)

BY ELIZABETH PEACOCK



ANOTHER VIEW OF THE ELIZABETH PEACOCK BEDROOM

Designed by Women

FROM the Fourth Annual Exhibit of rooms at Grosfeld House we have chosen three by women, because of their brilliance and their range. Elizabeth Peacock's bedroom on this page is modernized Louis XV, has walls painted dusty pink and shades of off-white, glass curtains of embroidered mousseline de soie and swag draperies of off-white taffeta faced with pink velvet. The floor is carpeted with off-white Kara-Twist washed frieze. Door and cornice are trimmed with carved plaster plumes. The slipper chair is covered with antique white taffeta. The sofa is a dusty pink. French twin beds are joined to a single headboard which sheds indirect light for reading. The coverlet is off-white damask. A commode and chest are of old Provincial walnut.

BY VIRGINIA CONNER

EMELIE DANIELSON



BY MIMI DURANT

The modernized classic living room by Virginia Conner, above, has warm gunmetal gray and mirrored walls. Over the acanthus leaf mantel is a water color by Paul Robertson. The floor is covered with Kara-Twist washed frieze in desert rose; corner columns are a source of indirect light. Glass and classic motifs are used freely in the design of the furniture.

An eighteenth century living room by Mimi Durant, left, has walls of Chinese blue, floor carpeted in Havana brown Manchu washed broadloom. A three-tiered revolving dumbwaiter table is divided in two parts which are used on either side of the fireplace back of a pair of modern upholstered chairs.

Carpets and furniture are by Grosfeld House. Other manufacturers participating in the exhibit are Stroheim and Romann, F. Schumacher, Consolidated Trimming Corp., Metropolitan Mirror and Glass Co., Filipelli Artificial Flower Co., and Wahl and Co.

JOIN THE PARTY

THE last acrimonious election rumbles are subsiding, and the time has obviously come to give a party. Or, if you have courage and energy without limit, a whole flight of parties. November is the time for them. You're back. Your house is in the pink. Your health is as yet unblasted by colds, Christmas and sinus. The air is invigorating. You like your friends. So what more natural than to celebrate the general conjunction of lucky stars? To keep right on celebrating it.

There is really only one thing that matters about any party. That is that your guests (and you, if possible) should have a good time. It isn't really important if the party turns out to be something quite different from what you had visualized peacefully the evening before, just so long as it's fun.

The first basic principle of having a party fun is to get people moving. This goes for whether you all know each other intimately or whether there are strangers within your gate. Either way, if people sit and sit and sit in little groups, the party, in due course, dies. According to your own temperament, you will use various ways to move people around. A New York girl last winter gave a dinner in which she served one course in each room in her apartment. There are easier ways. Games, of course, are a godsend. We'll get around to descriptions of the newest ones later on. But don't say you don't like games. Everybody likes games. The trick is to find out which ones for which people and carry on from there.

The second basic principle of having a party fun is to give it plenty of good food and drink. If the choice lies between sacrificing formal service and good food, don't hesitate. Even if your party ends up as a cafeteria, with you in a chef's cap ladling out spaghetti Milanese, have no qualms. Be sure it's the best spaghetti any of your friends ever ate, and you win the first round.

A third cardinal principle is to keep whatever you are offering, be it drink, food or games, coming right along. Again, if you have to sacrifice formal service to prompt service, choose promptitude. There is nothing more harrowing for both hostess and guest than to have a wait between the turkey and the green peas which go with it.

From the practical end, plan your party days before it takes place and plan it with the possibilities of your household honestly in mind. If you are going to run it off with one maid doing everything, lay your schemes accordingly. Your husband will take over the drink department. For non-alcoholics have red and yellow



Party with plenty of swing



Tomato juice for teetotalers



Glasses light up on this table

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nato juice, Coca-Cola. For semi-water wagoners, Du-
nnet, sherry, beer. Canapés on great big but lightweight
ys or trencher boards can be set around the room. Serve simple
ngs which won't take all afternoon to prepare and which don't
e to be cooked. A pineapple cheese with a scoop in it and a heap
crackers next door could be placed strategically in one corner where
want guests to sit. A platter of cream cheese dolled up with cream
chives and paprika will be surrounded with potato chips and guests can
op it up on those. Don't be scornful at the idea of setting little silver
nes of nuts around the room. It's done in the best of bars, for the simple
son that well-salted peanuts or cashews are really grand with cocktails.
ring all the preliminary drinking before dinner, your maid can be safely
ow stairs minding her roast. It's a good angle to ask a guest who knows
rybody to come early and help answer the bell in case you get too involved
do it yourself.

As the unfortunate custom of lateness is too prevalent to be ignored, take
nto your plans. Either set the dinner hour for a good hour after people
invited, or have a menu which can stand indefinitely. That, of course,
ngs you right back to the casserole repertoire. You honestly can't beat
or safety. In this way you won't have to badger your guests or snatch
m away from half-finished drinks. Another advantage of the casserole
ner in the one-maid household is that if you've got a big enough
serole you can serve both meat and vegetables in one dish and
pause that irritates will be removed. Of course, if you can get
tand-in for the evening, your service problem is simplified
nitely. Even so, it's a sound hunch to have two vegetables
ved at once if you've more than six at dinner. There are
ble silver vegetable dishes on the market which are as
dsome as they're efficient.

Another solution of the service problem is the buffet. You
ght as well face the fact, however, that the buffet which
erved without set places for sitting down is bound to be
oying. There isn't anyone who likes to balance a
te on the knee and try to cut a piece of ham. As even
cken patties aren't easy to manage, the best way out is
et up a number of bridge tables. Canvass your guests
them the day before. Pick them up in the morning and
them around your rooms. Use a peasant linen table
h on each; no flowers as they crowd the table. Depend
the cheery colors of your linen and the cheering
ts of a carafe or fiasco of (*Continued on page* 93)



Bar on wheels – What's yours?



Our guess for this charade – Lyzzy



World well lost for the Lambeth Walk



Gentlemen going mad over darts

PAUL DANNHEISER



Cooking Game

BY MARY GROSVENOR ELLSWORTH

THERE never was a huntsman who didn't care how his bag was cooked. The meekest, most amenable of males will take fire on this subject. What's more, once he is beyond his first season in the field, he will have definite and critical ideas on the subject, and you'll be faced with the consummate problem of living—and cooking—up to them. Yes, let's admit it, any patronizing feminine laughter you may have indulged in over the plight of a couple of helpless males reduced to their own cooking in the wilds had better be hushed. It's probably the best cooking in the world. No. I don't mean guides, I mean that stuffy-looking, bald, stupid Jones man. You can't imagine what Harry sees in him. Well, among other things he's a demon of skill and finesse when faced with a string of partridge, three grubby utensils and a bed of birch embers. For the sake of the family peace, be humble, sit at his feet and learn.

Field cooking calls forth ingenuity and expedients. You can't simply expose food to fire and have much left to eat. Something must be devised to keep the succulence in and the ashes out. The fact is that most of these expedients also keep the flavor in. It isn't just the moonlight of memory and an outdoor appetite that makes it all taste so good. In France, where the best quail hunting is in the vineyards, they wrap the quail in vine leaves before they broil them. In our own Northwest, they are encased, feathers and all, in clay and buried in an ember-filled pit. All over the world they are done "chasseur," with vegetables, water and a pan between them and the destroying flame. This is an old trick among camp cooks—so ancient and so honorable that by now it has become a classic of more formal cookery. Owing to the local lack of clay packs and vine leaves, it's a good one to begin on at home.

Au Chasseur. Partridge, snipe, quail, pheasant, rabbit, squirrel, almost anything your husband shot can be cooked this way. It is particularly helpful as a means of coping with one of those mixed bags of upland game. Start with a quarter of a cup of hot oil or butter in the bottom of a casserole. In this brown your game, turning it often so that it gets a good, even color. Add a bay leaf, a couple of stalks of parsley chopped fine, a quartered carrot, a stalk of celery, a couple of slices of onion, a peppercorn and a pinch of any herbs you happen to fancy. Then pour over them enough bouillon and white wine, half and half, nearly to cover them, reduce the heat and let them simmer till tender. The time depends on the age and size of the game and how much you cut it up before browning. When it is done, remove it from the casserole a warm place, strain and thicken the sauce, add the juice a lemon, return it and the game to the casserole and se very hot.

Game Pies. Another traditional manner of coping with mixed bag. One of the best in the world is made by proce ing exactly as above. When the game is almost cooked, thick the sauce and put it in a deep baking dish lined and cove with a rich puff paste. One bird leg sticking straight up throu the top is traditional but don't do it if it bothers you. T bake it as you would any other pie. Another approach to pie problem is to stuff any small fowl the bag may incl with a good savory turkey stuffing—or oyster stuffing if y prefer—cut part way through the leg and wing joints and t put them to stew with enough water to cover until they nearly tender. Then thicken the broth in which they coo with two tablespoons of flour rubbed into two tablespoons butter, season again, let it cook for ten minutes more and t cool slightly. Line the pie dish with pastry, put a layer sliced hardboiled eggs in the bottom, then the birds and more egg slices you may have, pour over the gravy, cover w pastry and bake a good, warm brown. Pies such as these ou to have in the top crust a couple of vents to allow the ste to escape.

These two recipes should cope with your game problem you can catch your breath unless you happen to be faced off the bat with either wild duck or woodcock. Duck just doe go into pies, and the only excuse for treating woodcock in s cavalier fashion would be one woodcock in a mixed bag at least two people to serve. Even then, I would give him woodcock.

As for duck, you will probably hear more violent argun on when, how and how long to roast a wild duck than other branch of game cookery. There really is no reconci opposing forces—the man who likes even steak well-done c hardly be anything but revolted by a bloody eight-minute b His version would take a good forty minutes. At which p his opponent calls upon all the traditions and weeps that is cooked to death.

One of the most ridiculous dinners I ever ate was the r of such irreconcilables. Six beautiful mallards had been g our hostess, so of course she had summoned those of friends who were most likely to appreciate such good for —and likewise those who were most (*Continued on page* 1

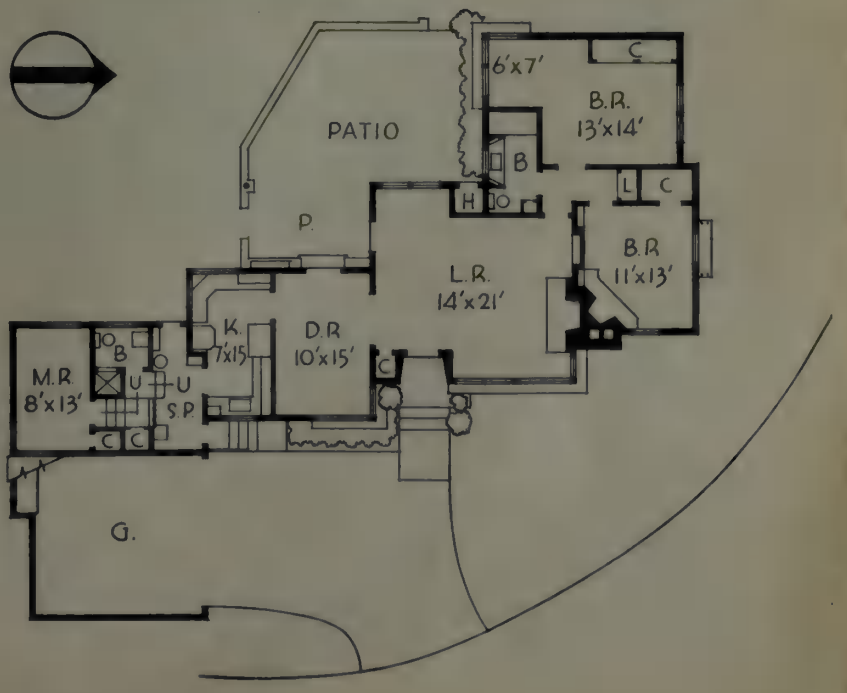
DOWN THE CANYON





. B. CHURCHILL

THERE is a special lesson to be learned from this house. Since it was surrounded either by gardens or by fine views down a quiet canyon, the interior was kept completely simple. It is comfortable and convenient, as the plan shows, but the focus is outward, from rooms painted off-white, to pleasant vistas above and below. Views were not alone accepted as special factors. Delightful provision has been made for living out of doors. The covered part of the patio, at the top of the page, is made particularly inviting by the potted blooms informally arranged. (Another hint for those who wish to bring their gardens close.) The house itself, of rough redwood and plaster, was designed by Frank W. Green, Los Angeles architect. It is owned by Mr. and Mrs. Frank H. French, Los Angeles.



CURRENT



TOP ROW. Left: Proctor Electric Co. roaster or grill roasts, bakes, steams or fries. From Lewis and Conger. Right: Universal Electric oven can cook a complete dinner for six, needs no special wiring, but plugs directly into any electric outlet. At R. H. Macy. Center row. Left: Nesco table broiler-griddle. Fries fast or slow, bakes, warms, broils, acts as a griddle. Detachable walnut handles can be used for serving the aluminum platter. Gimbel Bros. Right: Red Seal Appliance, Division Samson-United roaster. Bakes, roasts, broils, fries, cooks marvelously fast. R. H. Macy. Front Row. Left: A. C. Gilbert Kitchen-Kit with food chopper, dripper, can opener, sharpener, slicer, grater, shredder, ice crusher, flour sifter, drink mixer, pea sheller, bean slicer, centrifugal strainer. Stern Bros. Right: General Electric's Portable Mixer with Juice-O-Mat appliance will do dozens of food-preparing chores. Lewis and Conger.

EQUIPMENT

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SCHNALL

TOP ROW. Left: Manning-Bowman warming oven for both plates and food. Center: Hamilton Beach milk or drink mixer. Both Hammacher Schlemmer. Right: Swartzbaugh Everhot broiler, Lewis and Conger. The new Toastmaster Hospitality tray, center, is by McGraw Electric, from Lewis and Conger. Center, left: Westinghouse casserole from B. Altman. Center: Silex glass coffee maker from R. H. Macy. Same row, right: Chase electric table butler, polished chromium finish and white plastic. Has a heat proof glass lined dish for things like creamed chicken. At Hammacher Schlemmer. Lower right: Manning-Bowman Buffet Serverette cooks vegetables and casserole dishes and keeps foods "serving hot." From Hammacher Schlemmer. Lower right: Robeson Rochester Corporation Balloon Cooker. This bakes, steams, fries, freshens. The base may be used as a separate hot plate. B. Altman. All of these are electric.



Janet Little solves the difficult problem of the corner radiator with a sofa, chair and two tables for a living room in classic Louis XV colors, celadon green and old red. Upholstery is French percale chintz picking up these shades

Architectural treatment makes useful an otherwise difficult corner. Joseph Aronson, in his own apartment, sets a tubular light by a long mirror, builds in a modern chest of drawers with a low stool by it

TURNING CORNERS

IT'S poor management to pay rent or taxes on space you never use. It's not even very good decoration to have vacant spaces which are devoid of meaning. Yet this is the common fate of the corner. In the five rooms shown on these pages, it becomes immediately apparent that decorators, and hence you, can solve the corner problem by the use of an ordinary amount of ingenuity. In some of these examples it is done with built-in pieces, in others purely by the arrangement of furniture which would be in the rooms normally, anyway. The triumphant simplicity of letting a set of old English prints and



DRIX DURYEA, IN

chair do the job for you, as Macy has demonstrated in the lower righthand photograph, is within the reach of anyone with a group of pictures and an easy chair. Again, the Lord and Taylor arrangement, directly below, depends for its success on nothing more complicated than six bolsters, four squared to fit snugly against the wall. This grouping gives the room a compactness and order which are highly desirable, above all in a small apartment. Worked out in various types of fabrics, it would make an ideal basis for a bed-sitting room.

Joseph Aronson has approached a corner in the apartment he designed for himself, as shown in the lower photograph opposite, from a strictly functional angle. The mirror on the one wall is useful for dressing, the chest is eminently convenient to speed the dresser on his way. The dressing-table stool makes it easy to sit down for those grueling moments when a tie's to tie.

It is particularly interesting to see what Janet Little has done with the two traditional rooms which head these pages. In the true spirit of the period she is working in, she has created a conversation and a gaming group in parts of the room which are generally forgotten. The lefthand arrangement presented a difficult architectural problem, as the windows were placed different distances from the corner and there was a radiator. The proportions and placement of the couch and chair have successfully resolved all the difficulties which the space presented.



In the room above, Janet Little puts two antique Louis XV encoignures in the corners, with Empire lamps on them. The color scheme here is the same as in the adjoining room, opposite



William Pahlmann of Lord and Taylor makes the beds take care of the corners in this room with a dark flowered wallpaper, white draperies, a blue rug. Beds are covered with yellow chintz

Early English engravings lend interest to a corner in a man's room by R. H. Macy. Mahogany furniture is enriched by the color of walls finished in pale copper gray silk, draperies copper



EMELIE DANIELSON



Order of

IT'S what you don't see in a house, the storage space, which makes it run smoothly. Give heed to closets. Allocate their space with the wisdom of the sphinx. Don't put shoes under trailing dresses in deep closets. Set them on vertical racks. Use the door backs for mirrors, hooks, or hanging devices. Have everything in reach. If an out-of-arm's-length top shelf is available, put seldom-used luggage on it and buy a folding step or chair that turns into a ladder. Have automatic lights which go on when the door opens, out when it's shut.

A closet-dressing room. The table, the stool, the hamper and the screen type doors are mirrored, walls covered with striped paper, boxes and clothing bags quilted satin. At the left is the hanging space, at the right a tier of shoe shelves, place for boxes, a clothes hamper, waste-basket. Light glows softly through frosted glass panels in the ceiling squared off by chromium bands. It's by R. H. Macy

The end of a man's bedroom turned into a dressing room by the simple device of building two closets out, filling the resulting embrasure with a chest. As the doors open, the lights go on over the mirrors on their insides. Everyday suits are kept in one closet, overcoats and out-of-season clothes in the other. The door panels have on them vivid Trojan insignia. By William Pahlmann, Lord and Taylor



ARNOLD HALL

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the Day

Once you've got your space neatly plotted, your poles and shelves built in, get to decorating your closet. Don't let it be a black hole of Calcutta. Line the walls with wallpaper. Cover the shelves with quilted chintz. Buy miles of giddy shelf edgings. Try your hand at fanciful work with a paint brush. For walls there are maps, magazine covers, ginghams, music sheets, festoons of lurid picture postcards, decalcomania, dozens of wonderful papers. The stores are full of superb boxes and bags for clothes, of shining shoe and hat and tie and umbrella racks.



Hall closet for a house in the country or suburbs, half allotted to children, half to adults, a half of the double door serving each section. The hat rack on the door back is for guests, that on the shelf for adults in the family. For children, the lower one. Canes and umbrellas are on the grown-up door, overshoes on the children's doors. Hangers for adults' coats are supported by a pole. The children get 10" brackets. The closet need be only 2' 3" deep. Racks and other equipment permanently installed are K-Veniences by the Knape and Vogt Manufacturing Co.



Closet for children's clothes and belongings. The clothes bags of yellow chintz are suspended on a rod along the left-hand side. On the right is a counter on which are set out hand-painted wooden Swedish picnic baskets for keeping hats and possessions. A line-up of favorite dolls might also live here. Above are shelves for the party hats, etc. Below, drawers, open shoe shelves. Shelves are covered with yellow quilted chintz, edged with yellow, piped with red. Drawers are painted yellow, knobs are red. This closet designed and built by W. and J. Sloane.

DRESSED FOR DINNER



HABITUAL words tend to lose their meaning. You say "dining room" and the sense of what you have said is no more clearly flashed into your brain than if you had said, "booby hatch." Yet the word dining room, and the place which it denotes, are fraught with considerable real dignity. The dining room is as specialized in the part it plays in your life as the kitchen which supplies it, and from its nature springs its decoration, which is also special.

Consider the facts of the case. The dining room is a place which you enter, according to your habit, once, twice or three times a day. It is the hub of your entertaining as well as a place for intimate meetings. You stay in it only a short part of each twenty-four hours, but for a very special part of them. What this means in decoration is that you can be more daring, original and inventive about your dining room than in a room where you stay for longer stretches. But to counteract this partially, there is the fact that as a proper aid to digestion and quiet well-being, the dining room must not be nervous in its décor.

What course then is open to you? You may indulge in a scenic wallpaper, or an amusing treatment of walls, if that treatment tends to make the room charming but not jittery. As the dining room table makes a large island in the center of the room, it is almost always advisable to calculate the walls so that they give an impression of space and vista. A small, busy pattern is the last thing you should consider, or if, for any reason, you are set upon such a pattern, confine it to one wall, or two, but do not carry it all around the room.

The lighting of the dining room is of the greatest importance since the room is really at its best at night. Therefore, plan your lights to be first of all becoming. Indirect lighting or a really handsome chandelier are, of course, ideal. But if you cannot achieve these, use candles rather than side brackets. The side lights, properly shaded, should be there for setting and clearing the table, of course, but not to be turned on during the meal.

The focal center of the room should be the table and to make it so, decorate your table knowingly. Flowers are classic, but too many and too continuous flowers spoil the broth, grow monotonous. Make excursions into other decorations, basing them on what the season has to offer. Right now, you might pile fruit into a hurricane lamp chimney, wreathed round the bottom with autumn leaves. Your husband's duck decoys will make a marvelous centerpiece. Old apothecary jars, bunches of grapes, waxed squashes, gourds, have possibilities. For the Christmas season, use the traditional Christmas garlands and leaves and mistletoe, even a small tree. The balls you trim your tree with will make a rich centerpiece piled into a big glass bowl. The combinations are endless, the rules few. Don't build up a pyramid which can't be seen over. High arrangements are usable only at the ends of refectory tables where the guests sit along the sides. Don't let the centerpiece infringe on the space necessary for a comfortable arrangement of your plates. Don't ever let a centerpiece, however nice it's been, get droopy. Throw it away quick and think up another one. Or leave the table bare save for candles for a few nights between dressings up. In planning your centerpiece, see to it that your linen and china and even your silver are in the same general mood as it, if you want your table really to be lovely.

The arrangement of the dining room is almost entirely out of your hands. It is predetermined by the size and number of pieces you have to place against the wall spaces afforded by the architect. If you are going to serve breakfast English style (everyone helps himself when he comes down), have the serving table where hot plates, coffee and cereals are set out somewhere near the door by which you come into the room. There should be a table or sideboard nearby where you can dump your plates after you finish, thus leaving the dining table attractive for the next sluggard. Then, too, if you've got a big dining room, it's grand to put a small table in the window to be used for twosome breakfasts or dinners, for after-dinner coffee. Be sure to have a screen at the serving door.

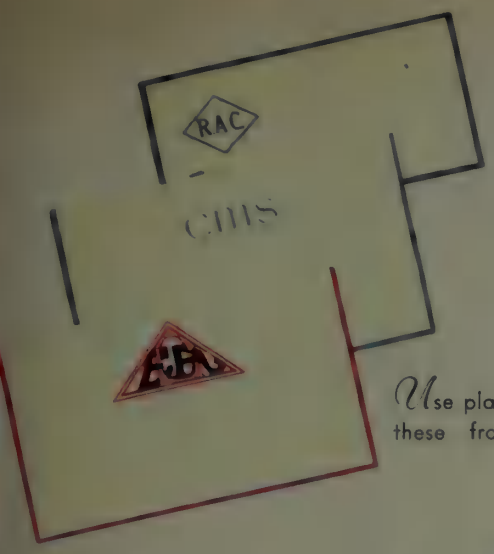
THE atmosphere of intimacy which dining rooms, large or small, are the better for, is contributed to markedly by long curtains which are drawn across the windows at night. The atmosphere of smooth good service is contributed to by an all-over carpet so that the roast comes in on silent feet. Or linoleum, which may lend great style as it comes in handsome patterns today. Be sure there is plenty of room for free passage of a maid laden with a large and awkward platter or tray.

The rules of service are all firmly laid down. Go by them. But don't let them interfere with the individual character of your ménage. If you have a specialty in the way of food which is the better for butter, give your dinner guests butter plates and let the rules be hanged. Never break a rule from ignorance. Break it only on a basis of reason. The rules are conventions, but they rise always from sound practice. If your way of living dictates a different practice, do not hesitate. But if you throw any of the accepted traditions out of doors, be sure that you substitute new customs for them which are just as good and just as charming.

Finally, take to your own table, when you sit at its head, serenity and poise and a warm spirit of hospitality. Without these, all the fine napery and silver, white orchids and antique glass, will not avail to make your dinner a success.

Burlingame, Cal.

For the Dining Room



Use place cards by Crane. You get these from Dempsey and Carroll



Fine china is the sine qua non of the ll set dinner table. Here are three tstanding patterns. At the left is edgwood's Directoire. In the center, Royal Doulton pattern from Wm. Pitirn. On the right is the Spode Iris ich is from Copeland and Thompson



owers are lovelier on a dinner table than in the len by virtue of vases. The plated silver bowl R. Wallace, etched glass Chardons des Alpes dusty rose Thistle are by Verlys of America



Aristocratic silver shining in candlelight is a mark of fine living. Use it as a component part of your centerpiece, for serving tea and coffee. Have a silver tray on your sideboard and use another one for serving. The pie crust tray above is an example of distinguished designing, as are the candlesticks which flank it. On the right is a coffee pot to finish your dinner in style, and below it a teaset of great charm. In plated silver by R. Wallace





HOUSE BEAUTIFUL'S COLOR

CHART FOR NOVEMBER 1938



The French dining room has two walls co ered with "Trianon," a printed mohair whi is repeated for draperies. Sash curtains are of en broidered ecru net. Fabrics and decoration by Par Decorators, Inc. The Early American design bi cage in the window is by the Andrew B. Hendr Company. Yellow linoleum on the floor is fro Armstrong Cork Company. The table is set wi "Montreal on Wellesley" china from Josiah Wed wood and Sons, and crystal by Orrefors from A. Van Dugteren and Sons, Inc.



MASON DODGE

Chippendale dining room with breakfront, plant stand, cornice by Paris Decorators, Inc., who designed the room, supplied the fabrics. Sash curtains are rose beige Celanese. Wallpaper is Imperial's Glencraft Coromandel pattern. The floor covering is by Alexander Smith and Sons, specially dyed rose beige. Royal Doulton china comes from Wm. Pitkirn; stemware is by Orrefors from A. J. Van Rugteren and Sons, Inc.; the "Water Lilies" bowl and the candlesticks are by Verlys of America; "Four Seasons" figurines are from Pitt Petri.

Perfectly Appointed



White Crane place cards accented by color. At Dempsey and Carroll



Throw reticence to the winds and splash your table with the bright colors of three new linens. Dinkelspiel and Co. made these. Queen Mary, left, is at Abraham and Straus, Normandy, on the right, can be found at R. H. Macy and Co.



The pattern of flatware you choose determines the style of your table. Here are three, widely different, all interesting, in plated silver by R. Wallace. On the left is Southgate, center, Lady Alice, and right, Personality



Glass sensitively reflects the mood of the table. T deep champagne glass, left, is formal and simple, goblet, center, extremely elegant and the saucer cha pagne, pure modern. Orrefors glass at A. J. Van Dugte

PUBLIC

FINLANDIA



FINLAND is a small country in which the people, almost without exception, are interested in and proficient at crafts. Do not add any salt to this statement. It is literally true and it is the basis of a rising wave of excitement over the Finnish contribution to interior decoration. It comes home to America through the good offices of Finland House in New York, ably piloted by Janet Lefler, and the fact that Barker Brothers in Los Angeles have, via Finland House, obtained and displayed a room designed by Architect Elena Kiljander, the elements of which appear above.

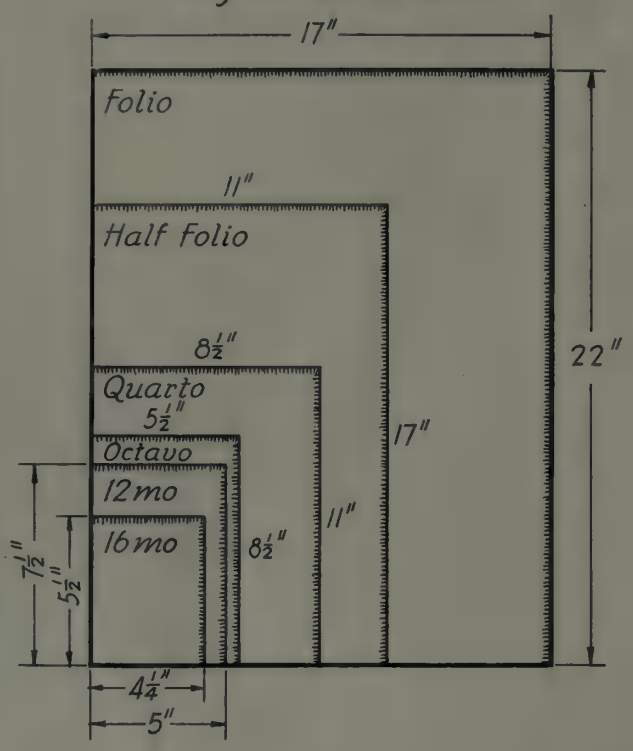
Finnish crafts and decoration are characterized (*Continued on page* 92)

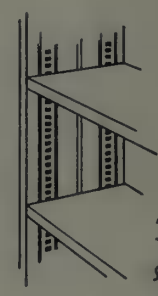
close-up of representative nnish craft products, right, in- des a lamp and a horse in the autiful Arabia pottery, a hand- rned ash-tray and cigarette box white birch, a vase of Karhula ass, a plaque and a jug in Kera ttery and several pieces of nd-woven linen. All of these bear stamp of their native land. lors high in key, forthright sign and wonderful workmanship



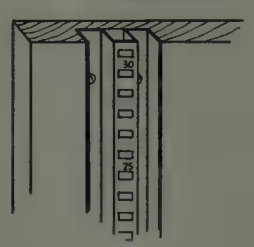
EMELIE DANIELSON

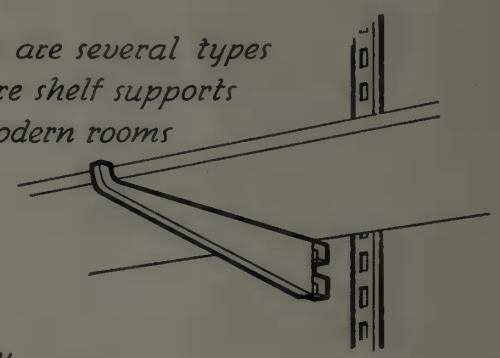
Practical Points on BOOKCASE CONSTRUCTION



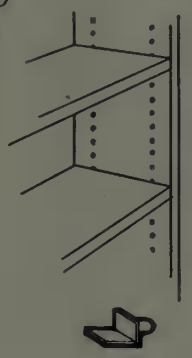


The most satisfactory way of guiding and supporting shelves

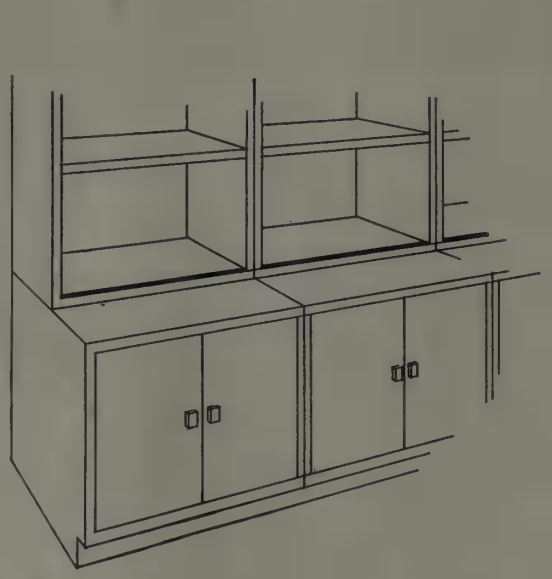




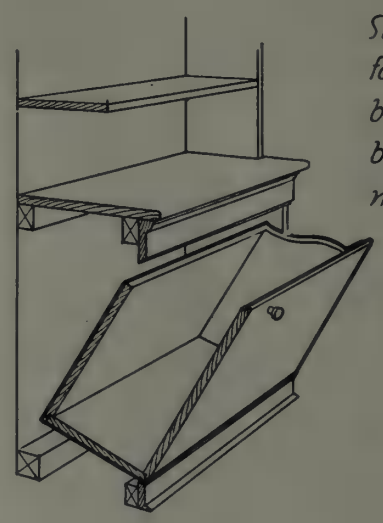
There are several types of store shelf supports for modern rooms



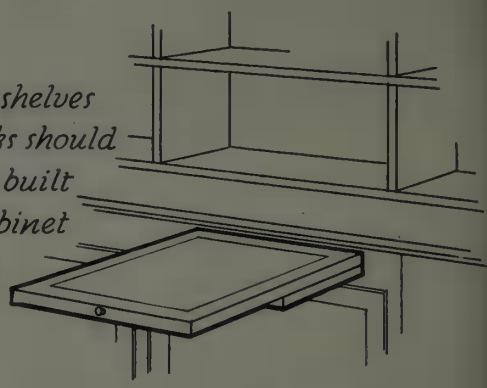
The simplest and least expensive method for adequate adjustable shelving



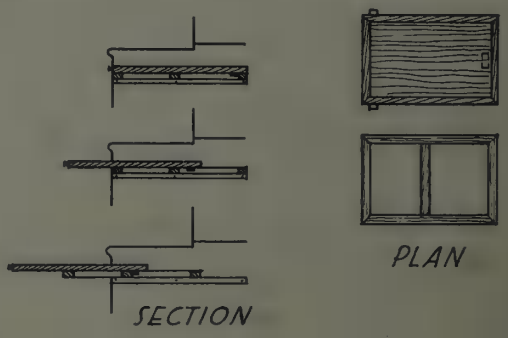
Cupboards with wide tops below book shelves: Note that lower shelf stands above counter level

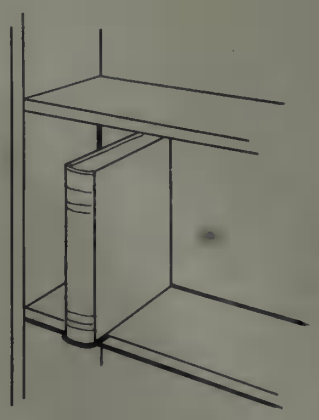


Bins for prints, maps or drawings, used in place of cupboards

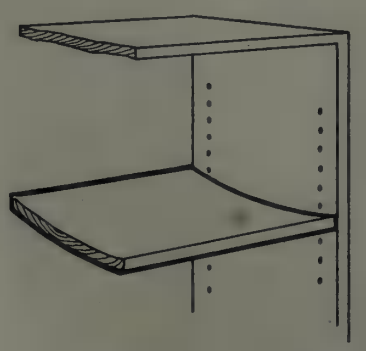


Sliding shelves for books should be well built by a cabinet maker

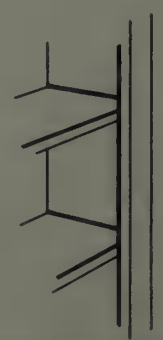




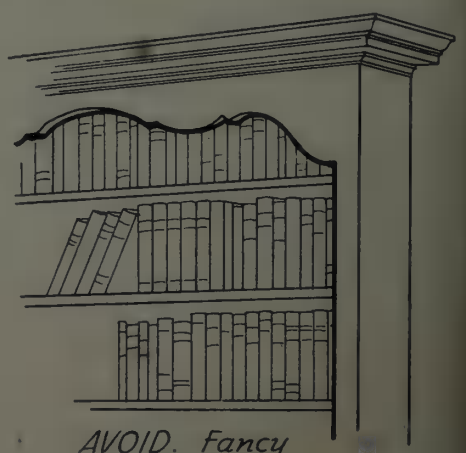
AVOID: Shelves too narrow (See Key to Book Sizes)



AVOID: Unseasoned shelving which will surely warp



AVOID: Moldings which may trap books at ends of shelves



AVOID. Fancy cornice treatments which make books inaccessible

SIGMAN-WARD

House Beautiful
PORTFOLIO of DETAILS



S & CROSS, ARCHITECTS — M. E. HEWITT

ugh the books are necessary, they are subordinated to the
hitectural niceties of their finely designed glass-doored case



W. MILLS, ARCHITECT — G. H. VAN ANDA

Unlike the highly stylized example at left, here shelves are simply and frankly containers for many books, with cupboards below

Bookcases are potentially vital decorative factors in our houses. Without books, of course, their excuse for being there is weak, but in partnership with good books their status is a firm one. On the opposite page you have seen some of the technical aspects of good bookcases. Now see many good examples in their settings—and with their books.



EMUS & COFFIN, ARCHITECTS — R. W. TEBBS

le molding, provincial French in inspiration, serves as a
e for books, which are decoratively comparable to a painting



POLHEMUS & COFFIN, ARCHITECTS — R. W. TEBBS

Beautifully balanced areas of books, on plain shelves, complement the panel keynotes of a dignified eighteenth century library



NICHOLS, ARCHITECT — R. W. TEBBS

These informal shelves in an informal house are not so much built in as the walls above them are built out. In other words, the books really are the walls



AYMAR EMBURY II, ARCHITECT — R. A.

Again the walls are the books. But, of course, design and execution of the room above are more elaborate and formal than at left. Shelving, though, is simple



PAUL DRAKE, ARCHITECT — G. H. VAN ANDA

Here is a case where books make possible a happy window arrangement. The depth of the case provides deep reveals, a wide sill, and continues the paneling

House Beautiful PORTFOLIO DETAILS

Bookcases



DWIGHT JAMES BAUM, ARCHITECT — S. H. GOTTSCHO

Another similar example, though here the balance of the bookcases as well as the surrounding woodwork is not only larger scaled but much more intricate



WYETH & KING, ARCHITECTS — S. H. GOTTSCHO

Seldom are the rectangular patterns of bookcases to be seen at better advantage than here. From chair rail to ceiling the theme is books—to fine effect



WALDRON FAULKNER — G. H. V

As at left, the theme is books, but notice the effect of greater length in the room, due in part to the longer span of the shelves between the uprights



T, ARCHITECT — R. W. TEBBS

Just because book shelves are primarily designed to hold books, don't disregard other architectural and decorative elements. Note the complete harmony



H. P. STAATS — G. H. VAN ANDA

And here; though in this instance, it is the chimney breast rather than the fireplace alone which centers the balanced design. Again the simple shelves



H. P. STAATS, ARCHITECT — G. H. VAN ANDA

A writing shelf and many cupboards are integral parts of this bookcase wall. As here, the horizontal lines of shelving are valuable in relieving verticals

House Beautiful PORTFOLIO of DETAILS

Bookcases



SILVERMAN ■ LEVY, ARCHITECTS — ■. H. GOTTSCHO

Compare this with lower left opposite. Note that similar areas are unlike in effect due to long shelves and pilasters. Long shelves need good support



ARCHITECT — M. E. HEWITT

Where bookshelves to the ceiling are much used, a ladder is very useful. Here even the space above the long bank of windows is converted into bookshelving



■. C. KILBORN, ARCHITECT — ■. H. VAN ANDA

Bookcases lend themselves to balanced arrangements involving other things than fireplaces, doors and windows. Here they flank high cupboards



ALDEN DE HARTE, ARCHITECT — R. W. TEBBS

Massive timbers and beams dictate massive scale for the bookshelves. But notice the books themselves are not at all outweighed



W. GRIFFIN, ARCHITECT — R. W. TEBBS

This is another instance in which a definitely stylized architectural treatment of bookcases still cannot minimize the books



ROGERS AND POORE — G

Large books need large shelves, and m given them frankly without fear that design need be sacrificed. This pro



M. E. HEWITT

Where circumstances make it impossible to keep shelves in the straight wall plane, a flank attack, so to speak, is well justified

House Beautiful

PORTFOLIO of DETAILS

Bookcases



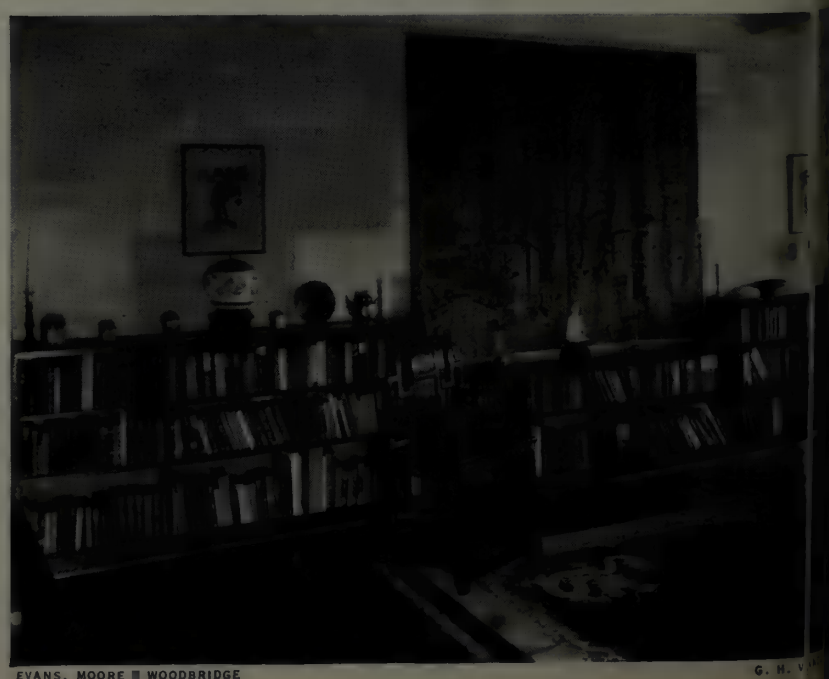
ROGER H. BULLARD — G. H. V

Of rather more elaborate design tha opposite, this arrangement also is g special flavor by the recessed fire



COOPER ■ COOPER, ARCHITECTS — R. W. TEBBS

The principle involved here is the same as that above, but this time it is a door on which the bookcases turn their fine lines



EVANS, MOORE ■ WOODBRIDGE — G. H. V

Typical of the modern idea in sh which suggests bookcases as wholly f units to be arranged as is most agr

BE WINTER WISE

Time, health, energy and comfort are as good as dollars and well worth saving. Here are ways for you to make a modest expenditure return dividends in winter livability

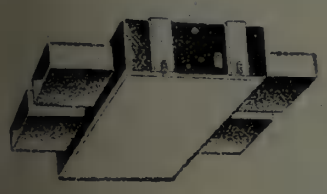




Warmth, one kind or another, is chiefly sought after in winter by most of us. Basically today's homes have no difficulty in achieving it. But there are kinds and degrees of warmth variously attained. "Window Conditioning" offers a plus in comfort. This is the new name for the use of storm windows. And the windows themselves are new, too, for the glass is of far better quality, the frames much trimmer, more durable, easier to install and remove. In this case as in the cases following, both cause and effect are illustrated. Window conditioning removes the source of much of our home heat losses.



Air conditioning, the subject of this paragraph, at once proves our illustrative rule of cause and effect by contradicting it. The youngster with the head cold at the right would need fewer handkerchiefs if the auxiliary air-conditioning unit at left were in operation in her house. The conditioner suggested in the sketch is of the suspended ceiling variety, adaptable for use with most existing steam or hot-water plants by means of a few supply and return ducts. Air in the house is filtered, humidified and circulated at room temperature. The blessings of air conditioning you have heard about.





Insulated walls are not limited to new houses. With any type of construction which involves wood framing, mineral wool fibres may be blown through the exterior surfacing into the stud spaces behind. Judiciously spaced holes, such as at right, will enable specially equipped workmen to fill the walls tightly and efficiently with the insulating material chosen, as per sketch at left. It is well to bear in mind the problem of water vapor, especially if you have air conditioning, when you adopt this method. You may need to apply special moisture proof finishes or metallic paint as an under coat for interior walls.

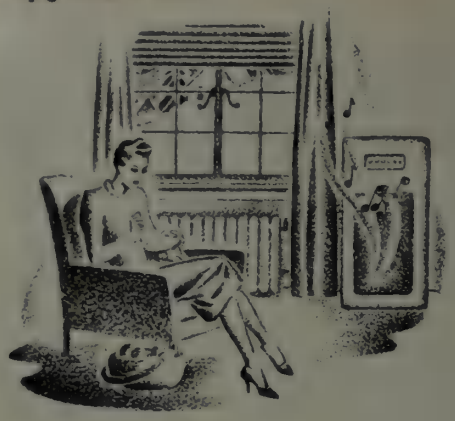




Air locks are a basic part of insulation against heat loss, whether tiny dead-air spaces in a wall or vestibules at an entrance. If you have a hallway of adequate proportions, a little planning such as suggested at left, and a little carpentry, such as you see sketched at right, will produce a most effective and even decorative vestibule. The volume of cold air entering and warm air leaving the house through the entrance will be considerably reduced. While you are at it, of course, plan for an extra closet or two in the vestibule if there's room. Whether you have a vestibule or not, weatherstrip all doors and windows.



LEON SODERSTON



BE WINTER WISE *(continued)*



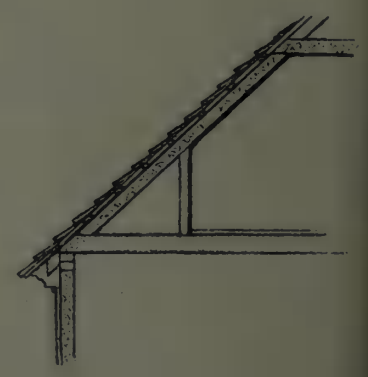
Sweet music, as visualized in the scene of domestic and cultural contentment at left, has nothing to do with Beethoven, but is rather a matter of steam-fitting. Noisy radiator valves have no place in today's home life—or should not have. There are new valves for the tried and true one-pipe steam or vacuum systems which not only transform the old screech into a faint sigh and eliminate pounding, but allow of easy adjustment of heat as well. A system giving uniform heat is thus possible. Steam heat is sudden heat, and with the current intermittent firing units, complete balance is essential.





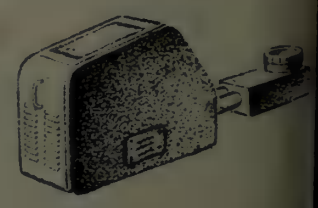
Continuous warmth is present behind the snowbound entrance at the left. And the reason it is continuous, even though the family has been visiting Great Aunt Agatha over the week-end, is because there is a modern oil-burner in the heater room. And the reason this quiet, efficient, dependable oil burner is keeping the plant running is because modern thermostatic controls are serving as its brains and nerves. When the family went away on Friday they set the thermostat at, say 60°. When they returned Monday, following merely a touch of the control, the customary 68° prevailed again.





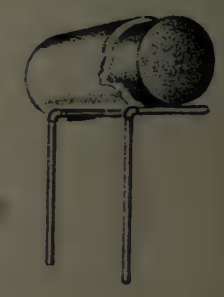
Added rooms do not necessarily involve a new wing or costly remodeling. Making attic space livable will do the trick. There is a furious ping-pong match in progress at the left. And the boys are quite comfortable in what was once an unfinished storage space under the roof. One of the new types of insulating panels has made that possible. As you see by the diagram at the right, the rigid insulation is applied under the rafters and collar beams, and against two-by-four uprights. In the wall spaces is placed mineral wool insulation, of the fill type, blanket or batt varieties. More rooms mean a bigger house.





Conservation of energy is a real problem to most busy men today. The family man in slippers at the left is indulging in a large-scale conservation project. He has come in from that "hard day at the office" and relaxed at once while waiting for dinner without giving the family furnace a single thought. The automatic stoker sketched at right is, of course, the answer. Once in a while he shovels coal into the hopper. Occasionally he removes a barrel of ashes. For the rest the system runs itself. And if he had chosen a bin-fed stoker, with automatic ash removal, he'd almost never see it.





Hot water comes running from the tap readily these days, for methods of supplying domestic hot water are many and effective. But not always is water stored as inexpensively as it might be. However it is heated, except by the instantaneous method, it is collected in a storage tank before it is drawn by the faucet. And the insulation of the storage tank is important in keeping the water hot, and consequently reducing the cost of heating it. At the left is plenty of good hot water. At the right is the water in a copper or Monel tank (supplied by a coil from the main boiler) with a cutaway view of insulation.

(PUBLIC LIBRARY

LESLIE GILL

House Beautiful's

PRACTICAL GARDENER

For November, set rectangular celadon vases on pedestals at either side of a door. In them put the wooden roses of Hawaii, wired to dried magnolia branches. Gerard. Vase and arrange-



Short-cut GARDENING

BY MARY DEXTER

EDITOR'S NOTE: *One of the first rules of gardening is to plan no more than you can comfortably take care of. But if you are new at the craft, how shall you know? Here is the first of two articles which give you hints upon "short-cut gardening." This one is devoted to lawns, boundaries, hedges. Next month the author takes up shrubbery and flowers.*

THIS garden maintenance business is strictly up to you. You can plan an 8′ x 10′ garden (it will probably be full of Alpines!) that will keep you busy every daylight hour from March to March. Or you can lay out forty acres, plant them—undoubtedly with native material—and never turn a hand from that day forth. It all depends on how you plan. Either can be lovely, so it also depends on what you want and what would be best in the surroundings.

Of course no two gardeners (*Continued on page* 88



HARRY G. H

Dry walls are easy to take care of once they are planted. Here are two photographs taken on the property of Mrs. C. I. DeBevoise in Connecticut in which flowering material makes colorful accents upon the gray of the wall. In the upper picture are Campanula Cronamere, Campanula muralis and Geranium. Right, Azalea, Campanula, Pinks, Veronica, Geranium, Alyssum

DRY WALLS *Can be Gardens*

BY HELEN VAN PELT WILSON

A ROCK or dry wall is the name applied to a stone wall built with the joints uncemented. Rich garden compost is used instead of cement to fill in the interstices, thus affording numerous pockets in which a variety of plants, trailing or otherwise, may be grown. When correctly constructed such a wall is attractive and practically self-supporting.

Uses and Opportunities. The principal use of such a structure is as a retaining wall against steep banks. Too often the attempt is made to keep these steep banks sodded. This results in dissatisfaction even on the rare occasions when it works, since the mowing of a terraced slope is far from child's play.

When the same surface is smoothed almost perpendicular and faced with rocks, all kinds of advantages develop. First, extra space is gained above. I have seen this used for formal Rose panels or an informal shrub border with winter Jasmine (*Jasminum nudiflorum*) and Rock Cotoneasters (*C. horizontalis*) set at the edge to foam down over the top of the wall in harmony with the rock plants on the surface.

Aside from transforming an almost impossible situation into a perfectly beautiful picture, such treatment of the terrace difficulty is thereafter practically self-supporting. The right plants grow well in a correctly constructed wall, and once established require almost no care or replacement.

Even when the terrace is but 24″ or 30″ high and maintenance of a grassy slope no great task, the rock wall interrupted by several broad stone steps, also interplanted, is well worth constructing, just as an interesting feature. I saw it most effectively used thus where space was considerably limited and every inch of the garden was important for the ultimate effect. Only three varieties of blooming plants were scattered among the green Sempervivums and Sedums, but the symphony of lavender (*Continued on page* 96)



SIGMAN - WARD

Dry walls may be made to serve a number of different uses, as the illustrations at the right show. At the top, steps go down from an upper level which is banked with a dry-stone retaining wall. The second and third drawings show similar walls used in connection with a pool. The fourth drawing gives an idea of the construction of the wall, wider at the base than the top and with the stones sloping backward slightly so that water will not run out. The lower drawing shows how dry walls are used to make differences in grade with three level areas



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First prize at the International Flower Show last March—Fairfield Garden Club

HOUSE PLANTS

As Decoration

BY MRS. JAY CLARK, JR

WITH the number of books on garden topics pouring yearly from the presses, it might seem as if the final aspect of the matter would some day be presented. Perhaps it will be—on all but one subject—house plants. Here the last word is not apt to be uttered, for the simple reason that it is difficult to talk authoritatively about something which does not exist. To be sure there are plants, hundreds of them, grown in the house, but the qualifying name of house plant is as much of a misnomer as the garden term shade lover. Both specimens endure with more or less fortitude conditions not of their choosing, and often break into visible rebellion.

During the past years I have hopefully answered many questions on "What can I grow in the window?" and experimented personally in conditions ranging from a frigid farmhouse to the latest wrinkle of indoor heating, besides watching the activities of friends and enemies. Now I have reached the opinion that the most peaceful frame of mind is found in the frank recognition of the fact that plants are usually a losing battle when grown within the walls of a house. Suspicious, however, of such an arrant decision, I asked two leading nurserymen what they considered the trend of today, and the replie are enlightening.

From Bobbink and Atkins the following: "All *hous* plants have lost favor durin the last forty years, and i my belief this is largely due t the change in women's fashion during that period. Graduall one garment after another ha been discarded, until the i reducible minimum has bee reached, though lighter an more diaphanous fabrics a still demanded. This has led t higher, drier temperatures i homes, hotels and public buil ings. High, *dry* temperatur are bad for even tropical plants, as the higher temper tures cause them to require more frequent watering, whic is often neglected and plants turn sick and shabby.

"Florists and plantsmen have endeavored to meet thi difficulty by selling plants in painted and glazed pot Painted pots retard the evaporation of moisture a compared with the unpainted (*Continued on page 98*



Third prize went to the Easthampton Garden Club for this windo

Plan a Series of Color Pictures

BY MARIAN CUTHBERT WALKER

EDITOR'S NOTE: *Small gardens suffer frequently from lack of intelligent planning. For no garden may have everything; the maximum effect comes from contriving a series of color pictures, each one supreme at its season. So, from the rich array of material available, the gardener "tunes in" such color harmonies as appeal. Climate, soil and exposure will bring some variations, but experiments over a few years with plants which should bloom at the same time will show what changes should be made for the individual location. From her own notebook, Mrs. Walker suggests these color pictures which provide a focus of interest for every season. Use them as you plan your own garden for another year.*

1. The Earliest Bulbs. Because these early bulbs appear before the trees are in leaf, while only the shadow of swelling buds breaks the warmth of the sun, they can be used most economically of space in shady positions. March 15 to April 15 is their season. If used in perennial beds, shady corners should be reserved for them. Effectiveness will be heightened by low-growing companions, blooming with them, like Arabis, Bellis, *Primula veris*, Iberis and *Alyssum saxatile*. For a fine landscape effect they are used in masses under trees, along shrubbery borders, either in groups or in naturalistic effects, and along intimate pathways.

The first bulbs that bloom in this span are the Winter Crocus and Snowdrop (Galanthus), followed by Winter Aconite and both the Siberian and Twinleaf Squill, and the Spring Crocus. By the first of April, Chionodoxas, Leucojums and the early Narcissus take up the color flag, with Muscari, Grape Hyacinths, and the so-called rock-garden or small species (*Continued on page* 112)

S OF ED. HERBERT, INC.



The Rumson Garden Club's window took second prize

The New Canaan Garden Club planned this window for a country house



THE LOG *of the* Practical

The box from the florist. November's most prolific flower is the Chrysanthemum. The florist has it in all types and prices. Best values are the pompom types and the single Daisylike blooms. Colors: mahogany, white, pink, yellow. Use them alone for best effect. The more expensive, large-flowered Chrysanthemums need a large container. In a small room place them on the floor. Change the water each day, cutting off a portion of each stem. Use autumn leaves with them, and copper or pale-colored pottery for containers. Avoid glass, as the stems do not show up attractively. . . . Carnations, Roses and Gerberas are also good November buys. Use them in containers of glass or pottery, plain enough not to detract from the flowers. Use Carnations and Roses with their own foliage. Put pale yellow and pink Gerberas with Roses of the Roselandia or Golden Ophelia type, and deeper ones with Talisman Roses. . . . Always condition flowers on arrival by placing in cool water for several hours in a dark airy place.



Madonna Lilies can go in late providing the ground has been kept warm with manure, removed before planting. See Paragraph 3

1. **Last chores.** In my first gardening days I learned this version of the Golden Rule: Leave the garden in the fall as you would like to find it in the spring. Necessary late planting of perennials may still be done on a warm day, with the clumps well firmed after watering them: the last bulbs put in; forgotten Dahlias or other tubers gathered into a haven of rest: the beds in which annuals have grown forked over and left rough. This task is one I am apt to neglect, yet it is good practice for any unused area which is later to be planted. The frost sweetens the soil for another year, grubs and larvae are unhappily disturbed, and a weed decapitated means fewer progeny a few months from now. In fact the entry in the notebook for the day tells that the whole garden was gone over looking for weeds. These pests have a tenacity far beyond other growing things, and one warm day with a bit of sun, even this late, will start them anew. One of the worst I have is Plantain, which was allowed in the garden during the days of the canary bird, who did enjoy the seed. Now I cannot get rid of it.



An old chest of drawers, carefully lined with tin, keeps bulbs safe over the winter from the gnawing of rodents. See Paragraph 4

2. **Bulb rules.** It is often difficult for the seasoned gardener who has learned by experience, bitter and sweet, to reply succinctly and dogmatically to the amateur. About this time the question is often heard: Is it too late to plant all bulbs? The best answer that can be made is that the rules of nature are seldom arbitrary, but an easy gauge of procedure in regard to bulbs is that those which blossom first in the spring should be planted first in the fall. The sequence is easy to remember—first the tiny ones, Scillas, Crocus, etc.; then Narcissus, afterwards Tulips and last Lilies. Thus anything but the late bloomers may not have time to get established now. Still, put them into the ground, they will be ready for another season. Lilies may be planted as late as you can dig the holes.

3. **Madonna Lilies.** I have just planted (the third week in October) a shipment of Madonna Lily bulbs which theoretically should have been in the ground weeks ago so they could have made some growth before the ground was frozen. For a month, six inches of rotted stable manure has been spread over the bed to keep frost out and the soil warm. This was removed when the bulbs came, and they were planted in sand, after being rolled in sulphur, and well firmed into the really warm ground. To conserve the mellow condition of the soil, a six-inch blanket of salt hay was spread over the area, held in place by stakes set eight inches apart, and a few very light boughs have been laid criss-cross to prevent disturbance by the wind. In two weeks I expect to see the necessary pale green new growth under the blanket of hay, and next June there will be straight sturdy Madonna Lilies.

4. **Storing bulbs.** The summer bulbs are all stored away for the winter—summer Hyacinths, Gladiolus, Mexican Tuberoses, Montbretias, Dahlias—tender things that cannot be left to themselves. After they are quite dry, I pack them in paper bags—not the Dahlias, of course—using the seedy substance in which the fall bulbs came, and store them away in a mouse-proof cache of my own invention. A case of drawers in the garden room was tin lined at little expense, and in these ungnawable receptacles the bags of bulbs

Gardener

ss a peaceful winter safe from the dent's teeth. The temperature does not below 35°, nor must it ever be allowed do so. The tuberous Begonias came out the north porch boxes at the first sign frost. They were lifted with as much l as possible, and allowed to dry in this th, and I did not remove the foliage il it dropped off. Then they were stored e the others.

Dahlia tubers. Dahlia experts vary as to procedure, but the near-by chety connoisseur gives as a simple rule following. Cut the plant down to eight- inches after a blackening frost, and lift roots ten days afterwards. The major- of the tubers he keeps upside down in llow boxes of sand, looking them over e a month all winter for decay. To a precious ones, he gives a coat of cool, lted paraffin, which is easily peeled off the spring, and seems to do the pre- ving trick to perfection. Another case insulation.

Eliminating stumps. Recently the men came to cut down a small Oak e which years ago had sowed itself in Peach orchard, if six Peach trees may called an orchard! Stumps are mean ngs to dispose of, so I was going to rk out a theory and directed the scep- al workers. Before the chopping began, leared away the sod and earth from the se of the tree, so that the cut would ne five inches below the level of the de. Estimating roughly that in select- the cross section below the ground, trees spread more or less as the roots er the earth, the area to be cut over was to three times as large as that of a ss section at a convenient height of two t above ground, the choppers had per- ps three or four times as much work as the ordinary method, but the extra cost s well spent. The tree was removed with- leaving a trace of it on the ground r the earth had been replaced and lev- d. For the purpose of lawn making, if ree is cut even one inch below the de, the stump is forever disposed of. dgingly admission was made that the le affair was very simple, but they as- ed me they had never done or seen the ne thing accomplished anywhere else.

7. **Soil pack.** The very last process of winter preparation before the actual covering of the frozen ground took place the day before Thanksgiving, and consisted in heeling up the tender plants of woody or semi-woody stems whose stalks as well as roots need protection. Such are Roses, Japanese Anemones and Buddleia. This soil pack requires only ordinary earth with a powdering of lime, heaped up around the base of the plants into a pyramid a foot high and packed solid and hard with fists or spade. For Roses, the tender ones, this is followed with other blankets. After hilling up cover the plants with hardwood leaves to the depth of twenty-four inches, using boards or chicken wire to keep them in place, arranged so they will shed water. This method is usually sufficient to bring hybrid teas and perpetuals through the severest winter.

8. **Climbing Roses.** There are so many dependable varieties of climbing Roses that it is poor policy to bother with those not hardy when they have once become established. For the first year or two it is well to unfasten the canes in the fall, spread them out on the ground, and throw a light covering of soil over them, but even this will not be necessary after growth has reached a size when handling is difficult. I always make certain that all ties are secure so there will be no whipping in the wind, and where the Roses are growing on a lattice added precaution may be taken by fastening either burlap or evergreen boughs to the *back* surface of the support. in order to prevent the wind and snow from blowing through and behind the Rose branches.

9. **Standing water.** This is responsible for many winter casualties. disastrous thawings which heave the ground about certain plants, fatally exposing their roots. It is to prevent this that these plants are covered at all and, where numbers permit, an invaluable adjunct to comfortable wintering is a watertight box with air openings. As soon as the ground is really frozen, these little houses, filled with protective material—leaves, straw, excelsior—are put in place and a retreat is provided with a blanket that will not pack (*Continued on page* 83)



Where a tree is to be cut down, dig a wide hole around it, cut below ground level and there will be no visible stump. Paragraph 6



The "soil-pack" method is a winter precaution for hybrid teas, hybrid perpetuals, Buddleias and Japanese Anemones. Par. 7



Protect perennials which grow green tops for the winter by boxes packed with excelsior, leaves or marsh hay. Paragraph 9

November Scrapboo



Glass wool as a winter mulch. Glass wool for the winter protection of garden flowers ranks high among new discoveries. The material is officially known as fibrous glass, and is one of the more important architectural insulating materials. For use in the garden it is much like snow with the following advantages over the usual mulches: Its complete sterility makes it absolutely free of all disease, insects and weed pests. With its insulating properties, it prevents a violent fluctuation in soil temperature. It lets through a little light, which is a great advantage for evergreen plants, particularly the group of Alpines normally grown in rock gardens. It permits good aëration and thus prevents smothering or suffocation of the plants. It is indestructible and can be used for several years. There is a very definite repellent effect on rodents and these will not work under glass wool as they do under snow or straw. This material comes in rolls, and is applied by simply unrolling the wool on the beds to be protected. If in exposed regions it may be held down firmly by coarse chicken wire pegged at the sides. Refer to the New York State College of Agriculture, Ithaca, N. Y.

Feed the birds. For the persons not interested in running a hotel for birds from humanitarian or sentimental reasons, the following argument may be worthy of notice. If you are in a locality infested by the Japanese beetles, the birds are a tremendous help, and they will stay in your gardens if taken care of during the winter. About the middle of May starlings begin to dig beetle grubs out of the ground, eating them in great numbers. This alone is an answer to the complaints against these birds. Whenever a group of starlings appears, there will be sparrows among them, and if the starlings drop a grub, the sparrows will grab it and fly away. When the beetles themselves arrive in June, the sparrows work on trees and shrubs, catching the beetles and taking them to walk or driveway with a hard surface. First both wings are clipped off, then the bug is turned over, and the meal begins. Then the sparrow flies away to catch another. Birds help keep pests in natural equilibrium of distribution. *Do not kill either sparrows or starlings.*



Rose pruning guide. Rambler type Roses flower on new wood, thus the old canes should be pruned to the ground after flowering. Such are Dorothy Perkins; Excelsa; Hiawatha; Marie Gouchault; Sander's White; The Beacon.

Large-flowered climbing Roses flower best on the oldest canes hence require only a light amount of pruning every spring Examples: Dr. Van Fleet; Albertine; Bess Lovett; Emily Gray Jacotte; Scorcher; Paul's Scarlet Climber; Primrose; Silve Moon.

Climbing Roses which require only a moderate amount o pruning every spring are those where the cutting away is re stricted annually to a few of the oldest canes at the top, onl pruning back to the most vigorous laterals. Such varieties ar American Pillar; Chaplin's Pink Climber; Christine Wright Mary Lovett; Mary Wallace; Tausendschön.

Artificial feeding of vegetables. Often at the county fair huge Pumpkins are seen whose producers aver that the size ha been produced by a process of milk feeding. The methods em ployed are modifications of the water feeding practices done b means of a jar of water in which the ends of a piece of knittin wool repose, the wool being first threaded through the fru stem. Giant size is produced, as the threads convey up wate by capillary action. Nothing but size is gained in this manner, but there is no denying that enormous fruits can be obtained.



Various types of Dahlias. There are thirteen distinct kinds of Dahlias according to the classification of the American Dahl Society. *Single:* open centered flowers, with only one row of r florets; Coltness Gem. *Anemone:* one row of ray florets wi tubular disc, florets elongated, like a pincushion; Ada Finc *Collarette:* row of petaloids, often of different color around t disc; Diadem. *Duplex:* two rows of ray florets; Golden Su shine. *Peony:* not more than three rows of ray florets w smaller curled rays around disc; Geisha. *Incurved cactus:* fu double flowers, rays curving inward; F. W. Fellows. *Recurv cactus:* double flowers, floral rays revolute for one-half th length, and curve outward; Ambassador. *Semi-cactus:* doul margins of floral rays revolute for less than one-half th length; Edna Ferber. *Formal decorative:* double, rays genera broad, regular in arrangement; Jersey Beauty. *Informal deco tive:* double, rays twisted, irregularly arranged; Jane Co *Miniature decorative:* double, less than three inches in diamet Little Jewel. *Ball:* double, ball-shaped, blunt tips, two inc or more across; Dreer's White. *Pompon:* same characte tics as ball Dahlias, but less than two inches in diamet Nerissa is a fine type for borders. (*Continued on page 1*

PUBLIC LIB... Buchanan, Calif.



False alarm!

IT'S ONLY THE HEAT ESCAPING . . .

can't see the heat that escapes
h uninsulated windows, but you
e bill just the same . . . one out of
four shovelfuls of coal goes right
e windows. This is equally true
ther fuels.
t can you do about it? You can
low Condition" your home and
up to 30% right off your fuel bill.
neans that you have two panes of
nstead of one. Between the two
a wall of captive air is formed.
ir space is proved to be one of the
ffective insulators.
ndow Conditioning" does away
ogging due to moisture which col-
on unprotected windows, soils
ries, ruins rugs and damages wood-
You are relieved of drafty danger
As a consequence, you save on
ills, cleaner's bills and doctor's
oo. To "Window Condition" your
call the nearest lumber dealer.
n explain how to arrange financ-
der F.H.A. with no down payment.
ow Conditioning" can pay for
n less than two winters and you
ts benefits paying you dividends
ny years.

Quality Glass Is Important—With double glazing, the quality of the glass is doubly important since you are looking through two pieces of glass instead of one. Because of an exclusive manufacturing process, L·O·F Window Glass is noted for its greater freedom from waviness and distortion, making it especially suited to "Window Conditioning." These advantages cost you no more. Whether you buy winter windows or double-glazed sash, make sure that each light bears the L·O·F label. It is your guarantee of quality in window glass.

YOUR NEW HOME...
If you are building a new home, ask your architect or builder about the many efficient types and attractive styles of winter windows and double-glazed sash available for "Window Conditioning."





YOUR PRESENT HOME...
May have the comfort and saving of "Window Conditioning." Storm windows are easy to install and inexpensive to buy. An estimate from your lumber dealer will convince you.

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QUALITY GLASS

LOOK FOR THE LABEL

STOP THIS WASTE WITH WINDOW CONDITIONING
(DOUBLE-GLASS INSULATION)

You insulate your windows by applying double-glazed sash or modern winter windows of L·O·F Quality Glass. Here's what "Window Conditioning" does for you—

1. Gives you greater comfort—better health.
2. Can reduce fuel bills up to 30%.
3. Saves you more per dollar spent than any other form of house insulation.
4. Makes uniform temperatures easier to maintain throughout the house.
5. Lessens drafty danger zones near windows and floors.
6. Makes healthful humidity possible without foggy windows, soiled draperies and moisture on window sills.
7. Reduces cleaner's bills and doctor's bills.
8. Fuel savings help pay for a modern heating plant.
9. "Window Conditioning" is a sound investment—fuel savings alone can pay for it in less than two winters. Dividends continue year after year. Financed under F.H.A.—no down payment.

● Send coupon for free L·O·F booklet completely describing "Window Conditioning" and containing interesting information on treatment of windows.



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HB-11-38

FREE!

? ?

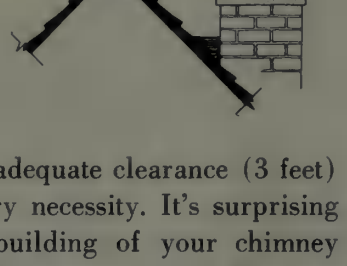
PLEASE TELL ME

Answers by EUGENE RASKIN

Each month building problems which ten home owners are answered in this Readers' Service Department

? CHIMNEY POT

For appearance's sake, our chimney was built lower than the ridge of the roof. Can this be the reason why the fireplace smokes whenever the wind is from the northwest (the ridge side)? If so, what can we do about it without raising the chimney any higher?



A. If a chimney is to function properly, adequate clearance (3 feet) above adjacent roof-tops is an elementary necessity. It's surprising that whoever was responsible for the building of your chimney should have neglected so fundamental a matter—though it's even more surprising to see, on a Sunday drive, how often the same mistake is made. When a wind strikes the sloping surface of a roof, it is deflected upwards, causing a "twist" in the air currents on the leeward side that plays havoc with a chimney draft unless the tops of the flues are above the trouble zone. You'll have to raise your chimney, if you want it to work (or else cut away the roof!), but it can be done without increasing the apparent height, provided height above ridge line and distance from it are properly in balance. (See a good architect.) The old-fashioned chimney pot is still with us, though nowadays it is available in a much greater range of sizes and patterns than ever before, to suit a wider variety of flue sizes and architectural styles. As far as the eye is concerned, the use of chimney pots does not increase the bulk or height of the chimney, but it does add to the effective flue length—which is what counts in attaining correct chimney draft.

? ATTIC STAIR

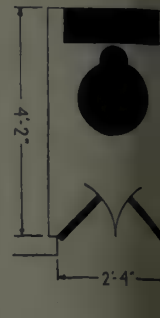
Having suffered a recent injury, I can no longer use the trapdoor-and-ladder means of reaching our attic. However, there is no room on the second floor where a stairway could be built. Do you know of any other alternative?



A. You can use what is called a "disappearing" stair. When not needed it lies flat in the attic floor and is as inconspicuous, from below, as the outline of a trapdoor. When in use, it first pivots into the position shown in the accompanying sketch, then slides down as indicated by the dotted lines. Stairs such as these are manufactured in standard models to fit various floor-to-floor heights and joist sizes. The average cut out area (in the attic floor) is about 2′-6″ by 5′-0″, or little more than the usual trapdoor. The stairs are self-balancing, requiring very slight effort to operate.

? TOILET STALL

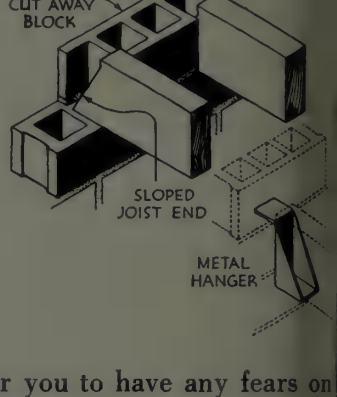
For the bathroom of our new house we'd like to follow the European custom of separating the water closet from the rest of the bathroom by means of a stall enclosure. How big should it be?



A. The bigger the better—within reason. There should be enough room for comfort, ease of cleaning and door clearance. Let us, then, establish the minimum workable size; you can make your enclosure as much larger as your judgment dictates. The determining factors are the size of the w closet and the door-swing radius. Thus the width of the comp ment cannot be less than 2′-6″, while the length will be from 3 to 5′-0″ depending upon the kind of door used. With a door swings out (into the bathroom proper) the 3′-8″ length is suffic while an in-swinging door requires an enclosure 5′-0″ long to w comfortably—4′-6″ to work at all. A compromise method, com ing the space-saving advantage of the former with the desirab of the latter, would be to use double doors (see cut).

? CONCRETE WALLS

For the walls of our new home we plan to use hollow concrete blocks, since we can get them very cheaply. But we're wondering how the wood floor joists can be fastened to, or rest upon, such a wall. Is it safe?



A. This type of construction, while not as common as some others, is perfectly standard, and assuming reasonable competence on the part of the builders, there is no reason for you to have any fears on score of safety. Some concrete block manufacturers put out spe blocks to be used where the joists enter the wall, saving the m the trouble of breaking away sections of the regular blocks to n bearing room for the joists. Others recommend the use of n joist hangers—a sort of stirrup with a horizontal angle that fits the joint between the blocks. With hangers, the joist does not e the wall, so that both special blocks and block cutting are obvi As in all masonry-and-wood construction, wherever a joist ha enter a wall for bearing (hangers not being used) the end o joist is cut on a slope, as in the accompanying sketch.

? COLORED PLASTER

Our house, now under construction, is costing more than was orig estimated, and we won't be able to afford wallpaper or painting for a year or two. Somewhere we've heard of people who gained just such a b ing spell by mixing color into the finishing coat of their plaster. How done?

A. It's a ticklish job. Colored plaster itself is easy enough to ma you merely add mineral pigment to the mix, and apply in the way as ordinary plaster. The difficulty arises in trying to kee color uniform. You see, you can't mix all the plaster at one but in batches sufficient for immediate use. Nor can you matc preceding batches, because the color changes when the plaster Carefully and identically measured and mixed batches are you bet. Or you might establish some fixed color sample, such as a of paper or cloth, that is several shades darker than the d finished color, and match each batch to it. Even so, you'll d to use a very light color such as cream or buff, since vari show up more in the darker shades. Of course, there are mixed colored plasters on the market that do away with all difficulties—all you do is add water and apply. However, th costlier than ordinary plaster.



PINESBRIDGE FARM

THE lovely house, above, at Ossining, New York, is Pinesbridge Farm, where Mr. Max Blitzer produces those exquisite smoked turkeys which have become the passion of everyone who cares about good food. The precious secret of the formula came into Mr. Blitzer's possession from the wise "Old Turkey Smoker" shown in the lowest photograph. The birds are carefully raised, butchered and cured for ten days or so in highly spiced brine. Then they are smoked, and cooked, too, over slow fires of applewood. The result is a superb and memorable dish, which you can set upon your table with no effort at all on your part. You need it for parties, to use for canapés, for Sunday nights as is or in scrambled eggs. Remains are glorious in soup. Its ways are infinite, all new strings to your bow. And it's international, is shipped all over the world, delivered safely from Kansas to Athens.



The fireplace of Pinesbridge Farm is set into a gracious paneled wall. Appropriately, above it there hangs a fine picture of a bird. Note the old utensils



The "Old Turkey Smoker" who supervises the smoking of Pinesbridge Farm turkeys, photographed on his eightieth birthday in the sweet aura of smoke of applewood

WEDGWOOD



No. 3258

Grape Vine on Shell Edge

For more than a Century and a half, the Wedgwood Potteries have been supplying the finest tableware to the crowned heads and aristocracy of Europe ✣ In this charming pattern, Grape Vine, the decoration is embossed either in cream or lavender. This pattern is on the famous Shell Edge — a revival of one of the old Eighteenth Century shapes in Queensware. Grape Vine on Shell Edge may be had in the shops in open stock.

Send 10 cents to cover postage, and we will gladly forward to you our new booklet, showing many patterns in full and natural colors.

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WEDGWOOD

CONVENIENCES *of the Month*



1

1. Burlington's Hawkeye Back-Saver basket has a folding stand on wheels so it can be rolled about. The basket is a good width for negotiating doors. Wanamaker. Complete, $1.95



2. A dryer made by Wahl to use on your hair after you've given yourself a shampoo. Will not overheat. It works silently. The design is compact. R. H. Macy.....$8.98



2

3. Bissell's "Flight" sweeper comes in Raven black or Oriole rust, has a Pres-to-empty feature, rubber covered bail, etc. Hammacher Schlemmer.....$6.95



4. This neat pressing iron is collapsible for packing. It has an automatic control, a suède case. Operates on alternating current only and comes from R. H. Macy.....$5.59



3

5. You can hang wash on the Marvel slide bead line without using pins. The beads hold it. $.23. Mistee Clospray sprays water on laundry for ironing. R. H. Macy.....$.69



6. Wear-Ever 4-Star cooker is double-boiler, casserole, covered sauce pan and French fryer, in one. Extra hard, thick sheet aluminum. Altman, priced from.....$1 to $2.25



4

KOSER

7. With the Protecto-Scope you can look through your front door and see who is ringing the bell before you open. A fine safety device. Abercrombie and Fitch.....$6.50



8. General Electric has perfected a Floor Conditioner with a waxer and extra brushes which works with a minimum of effort. It is from Lewis and Conger $59.95

All prices are approximate. Orders and checks may be sent direct to the New York store mentioned with each item

LOG OF THE PRACTICAL GARDENER

CONTINUED FROM PAGE 77

wn under the moisture of winter, sures free circulation of air and events icy masses with rotting oclivities. Of course such pseudo eenhouses cannot be dotted all er the garden, but are saved for ecial treasures. This year along fence at the shore I had about ty Foxglove plants which sent up agnificent spikes of bloom, and e reproducing themselves to rry on, by dozens of little clumps another season. These Foxves went through last winter, d will this, with only the leaves ound them which drift down m the Poplars and Ash trees d fall as the wind carries them.

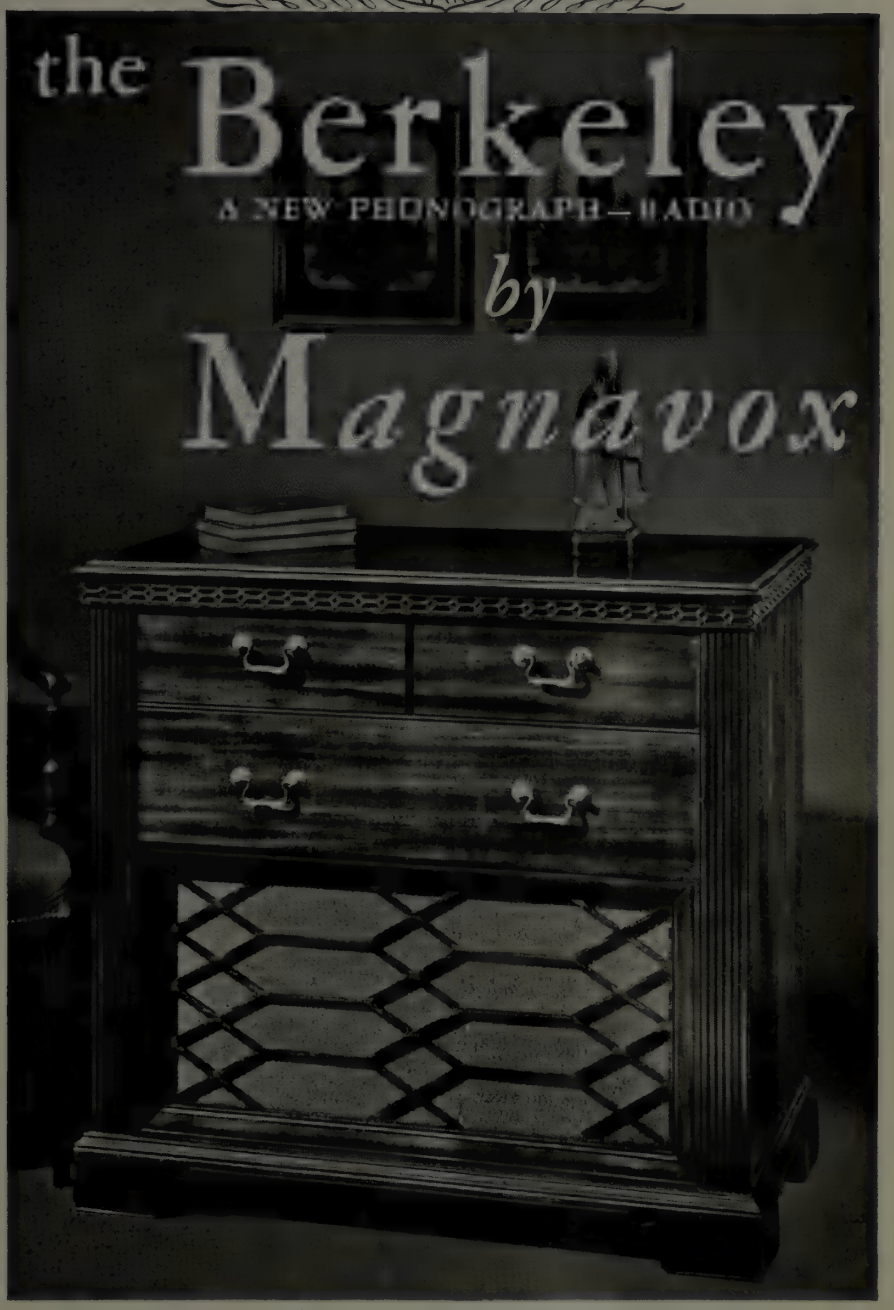
0. **Winter bouquets.** To please the children a few things ve been grown for those winter uquets which are dust catchers best, and whose indoor reign ould be limited to the first weeks hen the end of the garden is most enly felt. Lunaria, Honesty, pe's Money, to take a choice of mes, combines well with the soft isting sprays of the wild Clemis, or the steel blue globes of hinops, the Globe Thistle. These e put into either a vivid colored a dead black container, and are tractive. The last spoils of the getable garden are swooped wn upon at the same time: a eet potato for a Hyacinth glass; horseradish cut in half and laid a dish of water, not covered th the liquid, to be placed on e window sill in the sun; acorns sprout into greenery either spended in a bottle or planted wet moss in a pan five or six gether—these are all humble urces of enjoyment for old or ung.

1. **Outcasts.** The hurt, neglected plant appeals to in the same manner as a like serable animal or child, so when had a chance to salvage some tcast Roses of fine variety, but ffering from lack of proper care, made room for them willy-nilly. hen they were dumped—literally on the garden path, I examined ch plant and cut off broken and uised roots and branches, reved all but three or four of the st stems and shortened these to out six inches. They were ddled in a pail of mud for veral hours with burlap thrown er the receptacle to keep sun and nd away, and then placed in the ound so that the junction of the root and top was just under the surface of the soil when it was leveled off. I think too deep planting was one of the troubles in the first home of these bushes, and I hope, and expect, they will be happier in the present location than they were before.

12. **Late growth.** This year the light frosts of October have allowed plant life to go merrily on. Autumn Crocus, planted in August, are mats of purple, and perennials like Boltonia and Artemisia have started sturdy new clumps for next spring. If these are where they are welcome, I leave them, for nothing in the garden is as successful as the plant that picks its own site, but where the baby things look as if they were going to be crowded next year when they swing into maturity, they are transplanted with ample water and much firming of the earth around them. If there is one special tenet in late moving it is this matter of pressing the soil around the roots, jamming it down with no gentle foot, to discourage heaving. The evergreen Sedums are full of color, and the evening Primroses form thick bronze green mats at the edge of the border. This *Oenothera youngii* is a great spreader if given half a chance, and a plant well worth while.

13. **Winter tops.** Like all plants that grow winter tops (the usual name for a continuous green growth during the winter) Primroses are easily smothered, and will not stand wet roots. But they are successfully carried over by a light covering of leaves, held in place by boughs or strips of wood or, when the patch is not too large, by overturned box or basket. There is no time of year when Nature shows more plainly what her desires consist of than now, when she indicates her pleasures in the matter of protection for approaching winter. To be successful gardeners must make allowance for such plans and not think all depends on what they do themselves. Other green top plants, Sweet William, Madonna Lilies, Foxgloves, Canterbury Bells, Siberian Wall Flower, are all growing abundant winter tops. This is really all the protection they need, *provided* they are so set that water will not puddle about them to freeze and thaw and thus start their crowns rotting.

To please your Ear, your Eye, your Pride



A MIRACLE OF TONE in authentic Chippendale design that will enrich any room, the Magnavox Berkeley is the answer for those whose good taste and pride in their homes demand fitting cabinetry...and for music lovers who have longed for an instrument which provides truly fine music for every occasion. The Berkeley has magnificent tone on radio . . . as well as on recorded programs of your own selection played automatically on a new and silent record changer.

Nothing will provide as much entertainment and musical culture for your family and friends and at so small an investment, as a Magnavox electrically amplified phonograph or phonograph-radio. A model for every purpose, for every home, a choice of traditional or modern styling, from $39.95 to $550. Sold only through leading music and selected department stores. Send today for illustrated folder and name of your nearest dealer. The Magnavox Company, Inc., Dept. 11-B, Fort Wayne, Indiana.



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News of new building materials, products, methods; notes about new books, new ideas



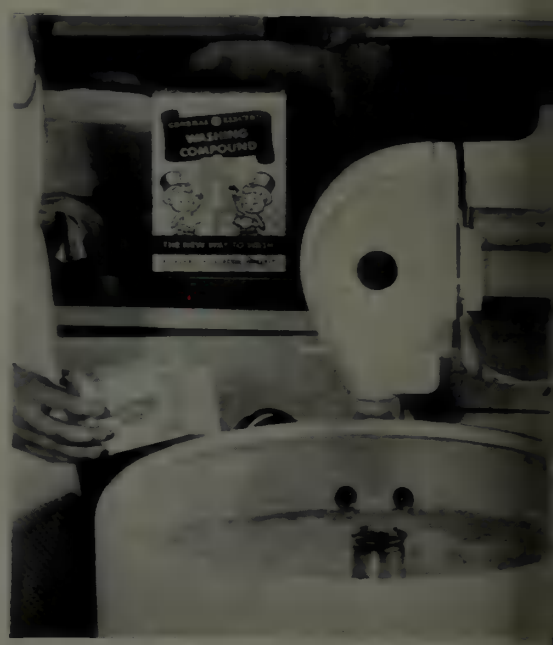
THE Open Door Policy may be all very well in foreign affairs, but it is not always a good thing at home. Hence door closers in general and, to butter this month's parsnips, this one in particular. The manufacturers (*Lockwood Hardware Mfg. Co., Fitchburg, Mass.*) claim for it special merit on these two new counts: it is the first ball-bearing surface type closer on the market, the bearings reducing spring friction by 12%; it has an unique leak-proof fluid chamber which prevents loss of efficiency by keeping the checking action up to standard at all times. This latter factor saves wear and tear on the shaft and pinion. Furthermore, it prevents the development of that lunge-and-bounce technique which many door closers are prone to develop after a few years' use. There is no reason mechanically why a good closer shouldn't outlast its door.



AUTOMATIC care and feeding of coal-burning boilers has made tremendous strides lately. You'd scarcely recognize the old coal bin now, if you could find it, and you'd surely never see the coal. Just above we reproduce a photograph of the new streamlined Anchor Kolstoker (*Anchor Stove & Range Co., Inc., New Albany, Ind.*) which boasts a number of engineering improvements over its predecessors. According to its sponsors, in addition to its further refined hydraulic Oilmotor, the unit has what they term barometrically balanced automatic air control. This feature automatically regulates the amount of air that is fed to the fire so that it synchronizes exactly with the condition of the fuel bed and the operation of the stoker. Thus if there is a thin bed of coals, due to minimum fire in mild weather, the fire is not blown to pieces when the stoker reacts to sudden demand. In other words, the fire is fed the amount of draft it needs and can stand for given burning conditions.



PACKAGED HEAT seems to be the aim of the air-conditioner makers these days. The compactness and efficiency of the new units is astounding. The Airtemp oil-fired winter conditioner pictured is a fine example. The unit is about 4 ft. by 2 ft. by 1½ ft., and provides the necessary weather for the modern small home. Its makers (*Airtemp, Inc., Dayton, Ohio*) have incorporated a number of unusual features. The combustion chamber is suspended in the center of the unit and is of stainless steel. The cabinets are bonderized under the lacquer to forestall rust. The whole unit is welded into a single piece of copper-bearing steel. The gas-fired model, similar in appearance, has the same central combustion chamber, but instead of the customary burner with drilled flame ports, it employs a grid of chrome stainless steel strips to give an even blue flame over the entire burner. The oil-burning type is available in five sizes, from that suitable to the very smallest house to one requiring three times as much heat. The gas type comes in six models, one of which is small enough to be installed in a closet. The insulation of all models is, of course, up-to-the-minute.



SOAP is a far cry from electricity, but the General Electric Co. (*570 Lexington Ave., New York City*) now makes it. Soft soap we might add, without any reflection on the publicity director. For this new washing compound makes the softest water in your washing machine that you could come by, softer than rain, say the makers. You know what hard water does to your clothes. So . . .



MOONBEAMS, they say, should never fall on your face when you are asleep. Furthermore, if you see them over your left shoulder, all will be well. Here is a moonbeam which will fall over your left shoulder, and never on your face. There is nothing whimsical about this clamp-on Moonbeam bed lamp (*F. A. Smith Mfg. Co., Rochester, N. Y.*). It is trim, modern, realistic, and very efficient, comes in ivory or bronze finish

PUBLIC LI... Surbi...

Mulches as insulation. There is an arrival in the hborhood, with a brand new e built according to the latest ts of desirability and comfort, a one-season garden which is beguiler of the lady's time. If to her own devices this begin- gardener would cause her per- als to suffer from too much ness, for she had begun to r them with a mulch so deep the air could not enter, and while the weather was still . I tried to impress the theory rotection upon her mind, but e little headway until I said: e keynote of protection from er-kill is insulation," which a language perfectly familiar, vas not her house the last word ust that feature! And it is ssary that the garden should be properly built, for if the ral soil drainage is very poor, f low land causes water to d over the beds or borders and ze there, no mulch will per- a miracle of preservation. At- to the correction of any such lition, I argued, and then ap- a protective covering after the nd is frozen hard—not before. a suitable mulch will keep it en and will prevent the altern- freezing and thawing which the damage, keeping the even perature of a properly insul- unit.

Winter covers. What are the best materials to use winter coverings? Straw is ex- ent; peat moss most desirable, sh hay ideal, excelsior possible, o be held down with pine or ce boughs or boards. I always peat moss where bulbs have planted, and many seasons used just the evergreen boughs h themselves give good pro- on. Even without an under- ring, they are loose and admit yet shield the ground from the

Extra storm windows. Be- ing a native of the section ne country noted for thrift or rliness, it is always a source of ern when some change of e throws into the discard ma- ls useless in the new regime. n the house went through a ess of being sewed up for the er according to the latest kle, a dozen or more storm ows, perfect in glass and sash, thrown out of an occupation. e went immediately to cover frames, but a number have re- d in the garage loft until this Now they have been used to form a permanent glass screen, set between iron supports, to keep the wind from howling across a north-east corner and devastating what might be in the path of summer gales. The posts and frames are painted green to make them inconspicuous, and a debatable location has been changed into the most protected area of the garden. Behind this screen will go the delicate Aquilegia, tall Lilies that defy staking, Veronicas whose length of blue spike is too ambitious for strength of stalk, and the Mint which I expect to have in condition for about eight months of the year. And, best of all, a useless thing has been made a treasure!

17. **Autumn leaves.** Smoke at all times is indicative of comfort or devastation. In the fall it usually means the deliberate destruction of one of the greatest assets of the garden, the fallen leaves. I do like the acrid smell of the autumn bonfire, but it is a crime against efficient gardening, and foolish besides. Miles we go into the country to bring home leaf mold, or use inadequate substitutes to enrich the ground, and all the while carefully rake and cart away and burn the very materials to produce the identical fertilizer. No grounds are too small to furnish some corner where the leaf pile can be made, with commercial decomposer scattered between the layers. This I have repeated over and over, but I had to speak of it again, as I see a blue wisp of smoke rising from down the block.

18. **Rhubarb.** The humble Rhubarb is being rapidly taken out of the Cinderella nook of the vegetable garden and has joined the ranks of landscape possibilities. It is used to fill in corners in a bold way as a background for finer-leaved varieties of foliage, and the tall bloom is not to be despised. In order to get the maximum result from the plants next spring, put manure around them before frost sets the ground. Where there is only one clump, half a barrel set over the leaves will hold the fertilizer in a way to do the most good.

19. **Popping Witch-hazel.** The Witch-hazels are beginning to pop. Those who have had the joy of a country childhood remember the delight in bringing these shrub branches in to an unsuspecting family and rejoicing in the sudden little detonations as the seeds are thrown over the room.

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ATTRACTIVE FIREPLACES AND HOW TO BUILD THEM is the longish title of a very useful booklet. It is full of pictures, data relating to sound fireplace construction, information about dampers and the Airheater. Address: H. W. COVERT CO., 339 EAST 48TH ST., NEW YORK CITY.

FURNITURE

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FURNISHING & DECORATION

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Voilà Madame... I have label'zem! C'est très, très chic, non?



"Horrors, Elise! Pasted labels on daughter's Watson Built-Up Sterling Chest? Hmmm . . . well, it's true that chest does make it convenient to set the table, too. But you see, Elise, the important reason for the separate trays is . . . .



"Confidentially, just everyone wanted to give her Sterling. And you can imagine, Elise . . . spoons from Uncle Herbert . . . salad forks from Aunt Josephine . . . butter spreaders from Cousin Jane. And Mr. Witherspoon and I trying frantically to fill in with the right pieces, knowing all the while that it wouldn't match. So you can see, Elise, how relieved we all were when the jeweler suggested that she choose a Watson pattern. Then everyone could give her these matching individual place settings in trays that form a chest. It's such a clever idea of those Watson people. . . . "



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SHORT-CUT GARDENING

CONTINUED FROM PAGE 72

agree on just what constitutes hard work. I know one who maintains he enjoys pruning that exuberant climber Dr. Van Fleet. But let's assume that for some reason you want maintenance reduced to a minimum. Maybe because you'd rather experiment with Iris hybridizing, maybe because you neglect all for flower arrangements or need money desperately for tree Peonies. Anyway, you've decided that from now on there will be an intelligent avoidance of work about this yard and garden business.

Plan accordingly. In the first place, decide just how formal you must be. Formality means work. If your house calls for it, concentrate it around the house. If it doesn't, thank Heaven and start studying the lists of native plant material. Above all, take a leaf from the big estate owner. He doesn't maintain 500 acres of lawn. He surrounds his house with an area in scale with its size which is kept under high cultivation. Beyond this his grounds are planned to be as nearly self-sustaining as possible. Do the same thing and keep the highly cultivated area down as far as you can.

Probably no single factor has more to do with a good appearance and the effort needed to maintain it than the area you seed to grass. It must adequately frame the house, of course, but unless you are overstaffed or lawns are your passion, why do more? Decide on the least possible area and then create a boundary for it, giving the eye some reason for stopping it there. It may be a long narrow bed of Iris, or Peonies, or Funkia in shade, a shrubbery border, a wall, a picket fence, trellis, arbor, even a change of level—whatever the lay of the land and the use to which you will put it makes most desirable. Beyond that, sow to a permanent meadow grass mixture, such as red top and timothy for sun or orchard for open shade, encourage the Daisies and just enjoy it. Scything and gathering once a season will keep it thick and green, and if you can find no other use for the hay it makes fine compost.

The other lawn warning is—don't plant grass where it won't grow. The only thing that is more trouble than a good big lawn is a bad small one. If you prepared well in the first place, bought good seed and still have thin discouraged grass, give up. Flag it. Plant it with English Ivy or Myrtle or Chamomile or *Achillea tomentosa*, get a mower you can set high enough, and shear it now and then. It won't look like a nice conventional lawn, but neither did what it replaces.

Plan the working parts like paths and drives so that the work won't injure them. This may mean expense but, oh, the difference in upkeep. Even a good, firm turf will go to pieces if it gets much wear when the ground is soft in spring and fall. If your paths are located on level ground, consider surfacing them with smooth pebbles, hard-packed sand, crushed stone or tanbark. One of these is sure to look right. Don't forget the edges, for they must look well-kept at all seasons. There are metal edgings on the market that will prevent the intrusion of grass. a well-laid cement coping 7" or 8" deep does the same thing, and flagstones or bricks on end, sunk the same depth, though not perfectly effective, are sometimes more appropriate. Or you can plump for softened lines and edge with something flowing like Lemon Thyme or *Cerastium tomentosum* that won't mind an occasional shearing on the lawn side when the mower comes too close. Of course, the ballast layer which should lie below whatever you use for the surface should be deep antipathetic to plant life and fairly compact. It's a lot of extra trouble but it will do more for the appearance of your paths than all the trick edging tools in the world.

If you have a considerable grad at any point in the paths, it worthwhile to consider a bit dry wall and steps going down u til level ground is reached agai Otherwise your surfacing materi will end up at the bottom of th grade after the first hard rain- and probably distributed all ov your grass to boot. That can an awful nuisance week aft week. But too many steps a troublesome, too, with wheelba rows and such. If you have mar such spots to cope with, you woul be wise to find some more stab surfacing material. Again, it is e pensive, but oh! Bricks, flaggin asphalt can never wash out and well laid are far more permane than we are. With bricks and fla ging, you can set them just bare below sod level and mow rig over them so you won't care if t grass does creep between.

PUBLIC LIBRARY Burlingame

Before we go on to boundaries, ıst a word about banks. My per-ɔnal answer is—don't have them. f your land changes level bruptly where a slope isn't con-enient, put up a dry wall and evel off above and below, then lant the dry wall (see page 73). he result is lovely, easy to take are of and eliminates completely at horrible feeling of a wrestler utmatched that you get from try-g to do banks with a lawn ower. But if you must have anks, grade them and plant them once to something mat-forming ke Honeysuckle. If this is mowed ith a scythe once a year, it is eat, good-looking, nearly ever-reen and fragrant.

Boundaries can also be a nui-nce. For permanence and ease upkeep there is probably noth-g like a well-laid wall—stone, rick or cement. It doesn't have to clipped, it doesn't have to be ainted, it looks well in season nd out, and if you are willing to about it gradually, it won't reak you. Of course where there plenty of stone to be had for e hauling, that will be the least xpensive material. It also has pos-bilities that the others have not. aid up with a core of soil and il between the stones, it can be lanted and become a garden in self.

Most rock plants adore this kind location, and with an occasional rostrate evergreen on top you can ccomplish a year-round picture at will add a great deal to the tting of your home. Get a good ason for this kind of wall, ough, and do as much supervis-g as he will let you. Both for rmanence and for the plants, it ust be heavily based well below e frost line, and considerably ider at the bottom than the aver-ge cement-laid wall, the stones id lower at their inside edge so at water will run in instead of f. Be sure, too, that the soil is *all* cases solidly packed. You'll oid not only heaving and settling it watering. A wall like this full air pockets dries out very fast sun and wind; a solid one holds oisture in stones and soil and ll withstand a surprising amount drought.

Any wall makes a fine back-ound for vines, and here, too, me are less trouble than others. nglish Ivy, Boston Ivy, one form Virginia Creeper, and *Evonymus dicans* have one paramount merit they will cling to anything, even ıcco, with their curious little ction feet. To offset this, they ll seem to have disadvantages. The last is very slow-growing, though beautifully dense. Evonymus and English Ivy winter-kill in spots where they are exposed to sun. And all are subject to scale (Evonymus is the worst) and scale means spraying. The Ivies and Virginia Creeper also attract colonies of sparrows in the more populated districts and while hardly a question of upkeep—quite the contrary—it is to some a considerable disadvantage. Perhaps we'd better go on to the others suitable for masonry, though needing support till they reach the top, the Trumpet Vine, Japanese Bittersweet and Climbing Hydrangea. These seem to have fewer troubles. Of course, if your wall is rough fieldstone, any vine worthy of the name can get to the top.

Fences, trellises and arbors also make good boundaries and also adapt themselves to vines. Honeysuckle, Trumpet Vine and Wisteria are among the most dependable. An occasional caterpillar will chew the leaves, but otherwise I have found them relatively disease-free and sturdy. Grapes you have to spray, but you may think it worth that for the fruit. If your soil is congenial, Clematis is perhaps the most lovely for plantings that are delicate in scale, and some of the Roses are pretty dependable. Ask your nurseryman which do best in your particular locality and don't be surprised if he says Silver Moon and Dr. Van Fleet. They are unbeatable for looks and seldom have to be sprayed.

If you must have a hedge—if you simply insist and are sure you won't neglect the necessary trimming—check up on the various suitable materials with that same nurseryman. There is one for every section of the country that seems best adapted to local demands of climate and soil. You will save yourself untold anguish and expense by sticking to that, even if your neighbor and his neighbor have it too. Oregon Grape is frequently used in large sections of the Middle West simply because it is the best thing to use in large sections of the Middle West. And if you're watching the maintenance you simply can't be snobbish in your choice of plants. On the other hand, if you have a choice of several that do well in your locality, ask how many times each has to be clipped in a year. This varies astonishingly from plant to plant. Most of the evergreens from Yew to Hemlock do with one shearing. Most of the faster-growing deciduous plants take two and sometimes three.

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MENDEL LUGGAGE

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BEHIND HIGH ITALIAN WALLS

CONTINUED FROM PAGE 45

low *pergolati*, Rose gardens, Orange groves, lawns and fruit orchards. The temperate climate and the general fertility of the Italian soil combined with modern improvements in culture make easy the task of both architect and gardener. Busiri-Vici's gardens, in spite of their informality, are chosen by the sophisticated and by the newly formed Italian political aristocracy. Stronger than changes, two tendencies survive: the search for privacy and the taste for potted flowers or ornamental plants. Vases, pots, jars, in manifold sizes and forms, formal or plain, are still the favorites.

The Italian woman plans and supervises every detail of her garden but very rarely works in it as so often do her more enterprising American sisters. The potted plants are usually the only thing in her charge. From the large Aloe, which blooms once in a century, to the tiny Begonias and the picturesque Ivy Geranium of a kind unknown in America, every plant has its traditional vase—large and round or low and square—a thousand shapes, sometimes glazed but more often of simple terra cotta. The favorite flower is the Rose. Carnations and Zinnias are more popular than in America. Cyclamens are smaller but very fragrant; Snapdragons have shades unknown here. Another old-time favorite is the Daisy in all colors and sizes. To the Italian conservative taste, perennials are favored over annuals. In a small garden a lawn, even in the restricted proportions that it has in many American gardens, is unachievable. Larger gardens of northern Italy try hard but their lawns cannot be compared with those in England and America.

The need of privacy is still strongly felt; no Italian woman would feel at home unless her garden and her children are hidden from the sight of the passerby and of the neighbor. Walls, iron fences or simple wires are found even in the heart of vast private estates to enclose that part of the property where the family sits and lives. The name of garden is only given to that enclosed part of the ground. The rest is called the park or the *tenuta*, where the peasants, the workmen and the neighbors may come and go. That garden is the woman's kingdom and expresses her own taste and character. She seldom follows advice; the landscape architect meets a stern resistance and rebellion. (As for the interior decorator, so successful in this country—he cannot make himself a living in Italy.) In spirit, if not in action, the Italian woman is far more independent than the ultra-emancipated American. Her taste for design and harmony is innate. Even in the peasant's orchard, there is an evident tendency to geometrical symmetry. The beautiful proportions are maintained with a pedantic care of detail and often too abundant a division and subdivision of space. There is an insistence on one-color effect, combining beautifully the different shades of green; silver Olive trees against dark Cypresses or open-palmed foliage against thick Orange groves. A sense of freshness is found under the shadow of trees and near murmuring aged fountains. That is why Italian gardens suggest remote peace and loneliness. They look as consistent and secure as the house to which they belong. And to its walls they offer an added protection, rather than being, as is the case with your lovely American gardens, a cheerful frame for the delight of everybody's eye.

The jealous seclusion of the Italian private villas has interfered for years with the possibility of opening a lively part of Italy to the foreigners. All the treasures of Italian art were unfolded generously. The show places, like the villas of Roman and Florentine aristocracy and some parks on the Italian Lakes, were opened. But in spite of their grandeur and striking beauty, they were the witnesses of a glorious past and not documents of real life. The foreigners never suspected the vital reality hidden behind the high Italian walls.

THE task of allowing a glimpse of the less imposing but lovely homes and gardens seemed almost hopeless. Yet I was convinced after my first visit to America that a contact between Italian and American women on the lovely ground of a common love and interest in flowers and gardens would go a long way toward a better understanding between two people that have so much in common. A Welcome Committee for the American garden lover was organized in 1930, with no little work, patience and diplomacy. The response was

PUBLIC LIBRARY Burlingame

v at the beginning but it grew
ıter and greater, both owners
travelers finding a reciprocal
ısure. Today, through the ef-
s of the Italy-America Society
New York and in cooperation
the Garden Club of America,
ıumber of small and larger
es have been opened to travel-
with an introduction from gar-
clubs. The dusty roads having
replaced with cemented high-
s which are among the best in
ope, distant villas are now ac-
ible; the excursion is no longer
inful achievement but a pleas-
trip which will reveal new
ers of unsuspected beauty.
a new Italy rises against the
-known classical and historical
kground. An Italy which has
nforgettable youthfulness and
eling for everything lovely.
spite of its limited area, Italy
a remarkable variety of land-
es. Its climate is different in
ous regions and it offers enjoy-
t to the traveler in every
th of the year. In the winter,
garden lover will find beauti-
and colorful gardens in the
an Riviera. San Remo is a
rite winter resort, and a num-
of private villas can be visited
he neighborhood. February of-
to the wildflower enthusiast a
treat in the southern prov-
s, specially in Calabria, where
roads are newly opened to the
orist. In early March, the un-
gettable sight of Sicilian Al-
d trees should not be missed.
even the Roman suburbs offer
early as January a feast of
ers. I picked Violets and
ıellias in my Roman garden on
Year's Eve. An itinerary for
den lovers must be carefully
ıned as they usually get there
early or too late. The welcome
oday assured and the smallest
ian *vigna* may hide more in-
ation and practical suggestion
the glamour of Villa d'Este's
ades. The briefest and most
ıal contact with the privacy of
an family life will fill your
ts with a warmth which we
sure more than the enthu-
m and admiration of an age
h is past; the warmth which
es from human understanding
n age which is real and pres-
—which is ours and yours.

A CORRECTION

he July, 1938, issue of HOUSE
UTIFUL, on page 11, the foyer
he historic house, Morven, ap-
ed. This was erroneously said
long to Mrs. Richard Stock-
Morven belongs to Mrs. Bay-
Stockton.



An original design by Howard Greer ■ featured by Carolyn Modes.

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A home in Sterling Ridge, Westchester County, N. Y.



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FINLANDIA

CONTINUED FROM PAGE 63

by a free and independent invention of design, conditioned only by the nature of the native materials in which the Finnish work. For example, Finland must be an unending landscape of white birch forests. Birch lumber is an export. Birch objects dominate these Kiljander imports. The wood, which is almost white, is found both plain and in beautiful flame and curly grain. Its color is characteristic of the Finnish feeling about color, anyway. Like the Russians, this northern people love sunlight and, having it in limited quantities, create the illusion of sun in their houses. The accents against the birch are high in key, spruce greens, half pinks, turquoise blues. Their northern estate also leads the Finns to a passionate love of the green of growing things and the colors of flowers. One of the markedly national things they do in decoration is to train vines to run up window frames or, again, up fishnet panels set against windows. Green goes up, is almost a slogan. Flowers in the same way are used lavishly, massed in vases which stands in corners, on hearths.

Here is a sincere taste. Without reference to self-conscious conventions, it uses the things which please it where it pleases. It loves the fine-textured fabrics which are woven by hand. A strip of wool or linen is put up on a wall to serve only the purpose of pleasing the eye. Draperies, which are almost always wool (as are the diaphanous sash curtains) are hung, when back from the window, at only one side of it. Incidental accessories, of which there are many beauties in pottery, glass, wood, silver and iron, are used reticently, effectively. You will not find objects made in matched pairs. That would be unnatural here.

The sum total of any Finnish interior, as you will see from the photograph of the Kiljander living room, is simple. Not because the Finns are motivated by a sense of the chic of simplicity. But just because they like things that way. They are a vigorous northern people, who carry themselves erect, who like straight, strong, forthright furniture, who reserve their whimsical side for expression



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color. From which you must not nk that this decoration is either rk or peasant. On the contrary, s highly sophisticated. Look at photograph, the curve of the l of the sofa, the flare of the ir wing. These are concrete of of the assurance and taste l worldliness of Finnish design. drama, observe the contrast in upholstering of both pieces, k and light abutting, making whole room vivid.

If there is one adjective which covers the mood, it is aristocratic. If there are two qualities which pervade Finnish decorative products, they are coolness and clarity. If there is one reason why we in America should be concerned with Finnish design, it is because from its spruce greens to its birch, from ceramics to lamps, it is conceived freely, freshly and proudly. Such thinking is in key with our very best.

PARTIES

CONTINUED FROM PAGE 49

anti on each table, for decora-. The most satisfactory way to ceed is to have the food set on your regular dining room le, which you've pushed against wall. Guests then help themes, without having to scramble silver, napkins and other imments which are already on the l tables.

or second helpings, let your d pick up each platter of food r everyone's been eating for a minutes, and pass it. Then as tables begin to finish, she can r one at a time and bring on dessert. In this way one maid handle a large bunch of ple, and guests aren't leaping up and charging around the room every few minutes, causing great confusion. The two-course meal is most manageable and if it's skillfully planned and you have at least one hot dish, kept warm over an alcohol lamp or electric unit, all will be well. The dessert may well be some specialty which has been made for you and sent in. If you don't know some woman who makes a magnificent cherry tart, call your husband's club and see what it can do for you. Almost all of them are delighted to send out food and that will lift considerable burden off your kitchen.

The good old custom of having the ladies leave the room for about



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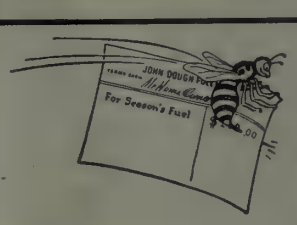
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C-11







For burning oil, you can have the burner outside in view. Or cover it attractively with the "front porch" which is made to match rest of the jacket.

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half an hour after the meal to get a little nose powdering and gossiping done is one of the best party aids on earth. Everybody gets to know everybody else better during this maneuver and the girls get their servant trouble and babies' talk out of their systems, while the men are having a last go at politics, business and like tedious subjects. By the time you're all reunited, you're ready to go to town.

Music helps. Lay in a supply of new records to start things off, such as Noel Coward's "Stately Homes of England," or the modern version of "Mr. Gallagher and Mr. Shean" called "Mr. Crosby and Mr. Mercer," which are good ice breakers in any league. If your friends like dancing and you can find a dancing teacher, you might even blow them to a lesson in the rhumba or the Lambeth Walk. There'll be nothing stiff about your party from that point on. Or, if one of you plays the piano, hire a miniature piano for the evening if you haven't one, roll it into the living room and pretty soon everyone will be singing sweet and warm, or dancing. Even talk goes better with music. Then there is the amazing table from Abercrombie and Fitch which makes things a foot away light up, is called Magic-Glo and makes guests scream with delight.

You can't afford to ignore games. If your particular friends are fed up on The Game, give them something new or something old. New includes everything to do with quiz games. Everyone adores them. Only do lay in an adequate supply of sharp pencils, big sheets of paper and cardboard to write on. The last minute scramble for these can dampen anyone's ardor. There is a grand new version of anagrams-cum-mathematics, much loved by the Swopes, which is played with tiles, each carrying a letter and a number. You build words, anagram fashion, and try to get rid of the high numbers. Then there is the match game, revived in New York with gusto by Stanley Walker, in which you clutch one, two, three, or no matches in your hot hand and guess how many there are around the table. There is, perennially, darts, which is a grand thing to have going in your bar or some small room, while other people are playing something else. A new version (see Abercrombie and Fitch) has golfing implications.

Make people do things they don't think they can do. It's good for ■ laugh all round. Like drawing. Cut some simple daffy pictu from a magazine. Make everyo copy it and have an art show the results with prizes. If yo party is gay, better steer clear bridge, which is at best a qui game, and start poker. Abercro be and Fitch, which knows mo about party giving and games th you could dream, has tops to p on regular bridge tables, whi enlarge them so they'll take ca of an eight-hand poker gam whatever's wild. In the same sh you will find also a new and pret hair-raising thing, knife throwi (not quite as dangerous as sounds), shoes for chemin-de-f something called Bonanza whi takes the place of Boardwalk a is supposed to be much bett dominoes, amazing mother-of-pe poker chips, marble solitaire a (don't laugh) jacks.

A slant on parties which grown like a mushroom in the l few years is the late supper. think it started in London. W with theatres, ballets, operas co paratively early, you can't strug through a formal dinner and wherever you're going before first entr'acte. So put off yo dinner till afterward. There is reason why this idea shouldn't applied to a great deal less form evening. If you have a small apa ment and mass game playi dancing or anything else is goi to be a problem, give your party this way. Have everyo come for cocktails at 5:30 or Fill them up with good man-si canapés, sliced salami, sardi with grilled cheese on top, cock sausages, Prague ham on bread. Then herd them all off the early show of the best movi town. Your maid cleans up cocktail débris, sets up card tab gets supper ready and everyth is set for the moment the pict is over. You come back and supper waiting for you. This i about nine. No one is fainting hunger but they're all ready to You finish supper around ten the back of the evening is brok

Through all the anxiety of p ning your party, and you ough worry over it considerably bef hand and quit worrying the mi the first guest comes through door, remember that a good p makes history. Just one this vember will establish you fi in the affections of your fri Good parties are remembered. one good party begets other you have the reputation for b a grand hostess, if people look ward to coming to your h you can relax forever.

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DRY WALLS CAN BE GARDENS

CONTINUED FROM PAGE 73

Phlox subulata G. F. Wilson, pale yellow *Alyssum citrinum* (not the deeper *saxatile*), and white single and double Rockcress (*Arabis alpina*) made an enchanting spring picture. The terrace line at the top of this wall was neatly edged with box. I have also noticed that an Intermediate Iris is attractive set in a soldier row along the upper edge of a planted wall.

Rock work of this type may also be employed to make an utterly nondescript site both interesting and unusual. For example, where the rear lawn space slopes gently away from the house to the boundary line, a positive system of flat grass terraces, retained by dry walls, makes of the area a garden without the introduction of any other material except the plants set out in the interstices of walls and steps.

I saw this principle beautifully applied, and embellished as well, on a Pennsylvania property where the garden space at the rear measured approximately 60′ x 150′ before the slope was terraced. Of course, the 150′ of available planting space was increased when three flat, separate gardens were laid out in equal divisions one below the other with 3′ planted dry walls and short flights of stone steps between.

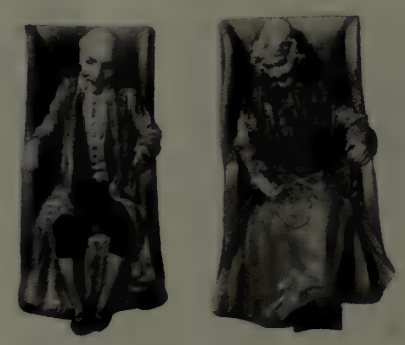
The first and highest garden was kept to grass and used in summer with comfortable furniture as an outdoor living-room. The middle garden, just below, was formal with four neat, box-edged beds surrounding a low, Ivy-covered stump on which rested a sundial. These beds were filled with double early Tulips, yellow Murillo, in spring, followed by bedding annuals in summer, Petunias one year, dwarf Zinnias another. The lowest level screened the garden on its farthest boundary with tall evergreens planted in a slightly crescent row to give from above an illusion of distance. This lowest section was also kept to grass with a curved white stone bench placed opposite the steps to repeat the curve of the trees. When the three lines of dry wall were alight with bloom in spring the effect was gay and colorful, but in summer it was the beauty of balance and stability, contributed by those neat rows of weathered stones, which gave this garden its peculiar individuality.

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For sunken gardens a "lining of dry wall is most effective. On small property a 12′ x 15′ excavated space, containing a grass bordered, straight-edged pool with a sparkling jet of water at the side, could be edged with plants walls to obtain a completely "different" look for a restricted lay out. On a large scale such a plan spells grandeur.

This is the effect at the Morris Arboretum at Chestnut Hill in Philadelphia. Here an extensive Rose garden has been planted on an excavated slope with retaining rock walls around it. In May when the walls are at their best they are a sight worth traveling far to see. A flight of broad stone steps leads down into the garden or the visitor can climb to a natural stone seat above a fountain basin to the right of the steps and there enjoy the colorful panorama before descending for closer inspection.

Yet impressive as these results all are, the medium of the dry wall is not difficult to deal with. Amateur gardeners who enjoy the combination of plants and rock but lack the skill, or perhaps the site, for the construction of a rock garden can almost always manage the dry wall. The whole scheme is so simple, although it does involve considerable brawn, that success with it is far more probable than with a rock garden, which takes enormous artistry to build convincingly where natural rock outcroppings do not occur.

Sterling Patterson in "Week End Gardening" distinguishes nicely between these two types of rock work. "The true rock garden creates a picture which, if it could speak, might say: 'Here is a little accident of nature. Is it not lovely?'" The dry wall planter says: "I am a wall. They haul in rocks from the hills and build me. It is my job to keep this dirt back of me from sliding down on you. The man put plants in some of my cracks because he thought he could soften my hard, use lines. Don't I look fine? Step close and get an eyeful of the funny little flowers." And he adds "Obviously, dry wall planting offer fewer opportunities for fatal errors than do rock gardens." This is particularly true in hilly suburbs where so many rock gardens on terraces have been badly executed when dry walls would have been comparatively simple and effective undertakings.

Method. The proper construction of the dry wall is most important since on it depends

ility of the structure and the lth of the plants. If a hurried, less job is done, the gardener have neither satisfaction nor ity for his pains.

irst of all, select native stones. by all means, if your house is tone, obtain the same type for r wall. The stones need not be , stratified slabs, though these make a nice-looking ledge. nder stones will do, however, loes stone which has been cut fairly even blocks, so long ome of them are fairly large can be used for a base to be med far into the earth at the , thus insuring a sturdy struc-

England, dry walls are some- s built free standing, but in country they are usually set nst a soil bulwark and planted out one side. Usually the sur- soil of this bulwark must be away a foot or more to leave e for a fill-in of good top soil nd the stones, since only the er few inches of most terraces ld be of ■ quality suitable for growing of plants.

hen the slope has been pre- d and the stones gathered, a of prepared soil must be at d and the plants collected be- building is begun. Use for rock pockets rich garden loam, t mushroom soil, or a combi- on of two parts of loam, one , and one of leafmold. here Alpines with special re- ements are to be grown, soil t be varied accordingly.) And lly, since building and planting to go on simultaneously anting after building is ■ ter- e chore involving a complete of skinned knuckles), it is ful to have a rough drawing hand to indicate the distribu- of the plants. Otherwise, all ne variety or season may get ped together to give a concen- d instead of a more pleasing, tered picture of bloom.

esides, if you are introducing the wall some of the finer nes of the "miff" type, you 't want to plant these just un- some rampant grower which be sure to deprive them im- iately of all space, sun and and so number their days at outset. All this is easier to k out and plot out in seclusion when you are trying to build wall and plant it at the same .

ith materials ready, the stones e pile, the soil in another, the d plants in a pail of water e shade and the unpotted ones pped in damp moss, also at hand and also in the shade, the real job commences. Usually the first stones can be set right on the ground or in a shallow trench, but if you have any doubts as to the ability of your soil to support a wall (filled-in ground, for example, might shift) you had better dig the trench below the frost line and fill it with a firm packing of small stones or with a concrete foundation before setting the first broad stones of the dry wall as a base. This is usually an unnecessary precaution.

Then, as you build, follow these rules.

(1) Make the thickness of the wall at the base twice that of the top. In other words, taper the structure upward, keeping the smaller stones aside for the highest row.

(2) Build not on the perpendicular but with a "batter" or slight backward slant to the surface so that each successive rock will be slightly recessed from the one below. Allow 1″ to 2″ of slant for each 12″ of height. This will increase the moisture-retentive quality of the wall and hold over the benefits of rainfall for a considerable time. A perpendicular wall sheds water too rapidly. (Where walls have been so constructed, an irrigating pipe may be hidden along the top to provide extra water during long dry spells.)

(3) Place the rocks not level, but tilted slightly backwards so that water will run down along their slanted surfaces and reach the long, hidden roots of the plants.

(4) Allow each plant at least a 12″ root run, and be sure that neither irregularly shaped, large stones nor the sustaining splinters are so placed that they cut off the natural root run of any plant.

(5) Try to set the stones so that the divisions of one row rest above the planted pockets of the row below, thus increasing sources of moisture.

When the first row of rocks is in place, plant the pockets, spreading out the plant roots carefully so that they will not be broken and by their position will be encouraged to go well into the bank for food and moisture. Fill in securely around them and behind them with soil. Be sure no air pockets are left. Water each plant as you finish with it and wedge a few small splintered stones at the sides of the openings so that the weight of the rock to be set above will not fall entirely on the earth pocket you have just planted.

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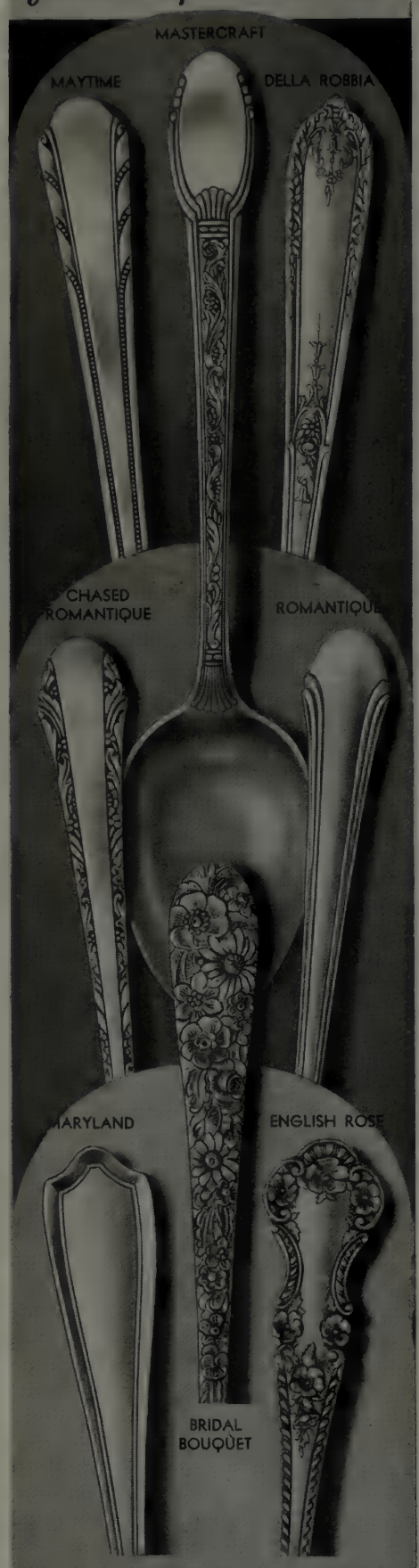
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These small stones also increase the general stability of the structure.

If you want to plant ■ few annuals for effect the first year while the perennials are getting started, make little mud balls containing the seeds and wedge them into the surface of smaller crevices. Some of the trailing Alyssums like *A. maritimum* are useful for this purpose.

Material. Let the size of the wall be a guide in the selection of the material. If the surface to be planted is quite small, do as you must in a limited border—plan an effect for just one season, preferably spring, selecting only three or four flowering varieties with some Sedums and Sempervivums to "green" the wall at other seasons.

When the area is quite extensive, study out more of a succession of bloom, scattering the varieties for each season over the entire surface. Concentrated knots of seasonal color are not effective in the rock wall. A tentative planting program following that of the sunny wall at the Morris Arboretum would include hardy Alyssum (*A. saxatile compactum*), hardy Candytuft (*Iberis sempervirens*), Jacob's Ladder (*Polemonium reptans*), varieties of *Phlox subulata*, Pinks such as *Dianthus alpinus, deltoides*, and *plumarius* for fragrance, a lot of the Rainbow Rockcress (*Aubretia deltoides*), and Wallcress (*Arabis albida*). As an artist friend pointed out when we inspected the wall together, it was the lavender tones of these Aubretias which gave it particular distinction and avoided the garish effect too often produced when a vivid Moss Pink is used with the very yellow *Alyssum saxatile* and nothing is added as a blend. Sedums and Sempervivums provide the necessary green with richer colorings in the Fall. A number of the Bell-flowers (Campanulas) and the Leadwort (*Plumbago larpentae*) produce summer color. Along the top of the wall appear Coral Bell (Heuchera), *Daphne cneorum*, and charming tufts of Thrift (Armeria).

To strengthen the summer picture dwarf Penstemon and Veronicas could be added with such Potentillas as *verna nana* and *fragiformis* to carry color into the fall. It must be kept in mind, however, that the dry wall is primarily a spring garden. Repeated plantings of the same variety give ■ far more brilliant effect than when many different types are introduced in an effort to prol color. Some of the more extens growers of rock plants arra their catalogues according to s son and color, and also prov convenient lists for sunny shaded exposures. These are n helpful when there is opportun for wide selection in the plant of a dry wall of good dimensi

And while ordering remem to obtain some extras of bunchier subjects for the pock at the sides of the steps as as some tiny flat plants for interstices of the path if a f stone walk supplements the wall. Such a Thyme as *Thym serpyllum coccinea* is nice for purpose, since when crushed walking it releases a pleasi aromatic fragrance. Let *Sedu album* and *acre* supplement it the walk is open to the s Shaded flagstones are better with *Mazus rugosa*, bearing t Snapdragon blooms.



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HOUSE PLANT AS DECORATIO

CONTINUED FROM PAGE 74

earthenware pots. The effect this is that often plants in painted pots are overwatered in the unpainted ones they underwatered, for intelligent wa ers of house plants are born, made. Thirty years ago alm every well appointed house Kentia, Areca or Phoenix pa rubber plants, etc., for decora from September to May, but the constantly increasing temp tures and haphazard watering became shabby and lost their ularity. Then followed the v of Cactus, succulents, Sansevie and this too is dying out."

Henry A. Dreer notes the ch in this manner: "While h plants are apparently in as favor as at any time in the the trend of the call veers new plants to such old-time jects as have been revived i terest by various methods of licity. The old Wardian case rejuvenated under the nam glass garden, terrarium, etc.. the demand for plants of size was paramount. However as quickly as such a fad ari subsides when its place is by something else. The m householder wants a conti change. In olden times the owner had fewer outside int and the stay-at-homes learn love the plant inmates of the as if they were kinsfolk. The ern tendency leads to a more

PUBLIC
Burlingame, Cal.

-over as the constant associa- with a woe-begone specimen caena from which the lower es have fallen, instead of in- ing tender affection as of yore, causes the plant to be thrown the incinerator and another procured to take its place." we have both psychology and sical tenets of the matter. How we profit from such expert ysis? Primarily by changing motive of use, and by paying e attention to the actual ces and placements of the ts in the house, employing for decorative elements in same manner as the special s of furniture and colors of ery are considered. This would to ignore the usual reason ouse plants, the possession in- s of something growing, a n spot, never mind what, as as it can be coaxed to exist. arded in the light of decora- when the plants grow old and dly, they would be discarded peedily as a cushion or chair which has been moth-eaten. e would never be too many, hasis being placed on the par- ar fitness of the specimen ted for its purpose of color or ge effect, rather than a dis- massed without special intent. more the old garden rule s to mind: give no room to plant or feature unless it has finite purpose for being in particular spot. Expressed in e plant parlance, the most im- ant factor in selection is to ac- e the right units to serve a nct decorative purpose in the ral scheme of the home.

good gauge of what are the st facets in horticultural mat- is found in the presentations e various large flower shows, illumination was thrown on se of "housed" plants (please the adjective taking the place he noun) this year in New , when four bay windows were nged to show how growing t material, flowerless, might mployed to achieve high notes ecorative value. It was a clear in point of view of the ever- rrent truism that success de- ls more on how a thing is used on the medium of expression. e one personally so attrac- that it is being copied for my home also found favor with judges to the extent of a first d, yet all was of extreme sim- ty, though decorative to a ant degree. Strips of white boo outlined the windows, ng for vine supports, and ese figures on small pedestals gave accent of form and position. The leaf and plant material was sparsely used, giving a tracery effect, and the green and white, unrelieved by other color, carried on the feeling of restraint. Such an arrangement would thrive with adequate success in any exposure. It does not need sun, yet does not scorn it.

Another motif shown was as heavy in effect as this was delicate, but equally successful for the location where dignity of mass was suitable. This also was green and white, and rated high in symmetry. The window was framed in a small-leaved English ivy, *Hedera baltica* probably, used in profusion to form a wide border and valance effect, in itself a lesson that, indoors as well as out, Ivy *must* be thickly placed to avoid an appearance of scrawniness. A plant stand, white but completely hidden, had an Ivy base, surmounted by Caladiums, so arranged that the form of each leaf showed in clarity and precision. There was a figure, leaf adorned, which carried the height upward to a pyramidal effect. Nothing extraordinary in plant material, and if the same specimens had been casually placed on a shelf bordering the three windows, no one would have looked at them twice either in a show or at home. The other two windows were equally interesting in either elaborateness or simplicity. All four windows are shown on pages 74 and 75.

Quite as much care should be taken in the selection of a plant's position in the room as was given to these rather elaborate window placements. For instance, an upright-growing plant accentuates height, and would rarely be placed on a tall piece of furniture or a mantel, unless some fundamental of line design was in mind. To soften or reduce such a feeling of height trailing forms would be preferable in the majority of cases. A pot containing some plant of inconspicuous form or color would be unsuitable for a shelf at eye level: only the container would be noticed. Place the same thing where it is looked down upon and it becomes a decorative asset. Set the Chrysanthemum units now obtainable on the floor and the full value and beauty of the blooms are enjoyed. When it comes to color in the flowering specimens, what is done in this respect reflects the training and taste of the one responsible for the work, in the same manner as the arrangement of the garden. The same person who will put a pinky purple Rhododen-



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dron against a red brick house will put a magenta Cineraria in front of a scarlet curtain!

There are such wide groups of various kinds of plants from which to choose that a tabulation of those with definite characteristics to fill distinct purposes may be useful. So general is the demand that florists throughout most of the country are able to offer these to the persons who wish to create any particular studied decorative effect. Where the florist is lacking, the nurseryman steps into the breach.

FOLIAGE PLANTS

Trailing Vines

Vitis rhombifolia, Japanese or Grape Ivy. Dark glossy green trifoliate leaves. Grows in soil or water.

Philodendron cordatum (sometimes listed as *P. scandens*). As a climbing or trailing plant this is probably the best of all for home or window use. It can be grown in soil, moss, water, and seems to improve with age under the most adverse conditions.

Hedera, Ivy. The English Ivy, *H. helix;* Baltic Ivy, *H. baltica; H. coreacaea,* heart-shaped leaves; *H. dentata variegata,* large green and white leaves; *H. marmorata,* small green and white leaves; *H. gracilis,* small-leaved; *H. nigra,* black Ivy.

Ficus repens, trailing rubber plant, small-leaved, good for hanging baskets or brackets.

Nephthytis Afzelii, Arrow-head Philodendron. Large leaves are deep green, can be grown in soil or water, trained on a trellis or allowed to hang.

Pothos. Green and white, good wherever a pendant plant is wanted.

Cissus adenopodes. Resembles the Grape Ivy, better climber, reddish bronzy leaves; *must have sun.*

Large Green or Green and White Leaves

Maranta, light blue-green marked with distinct brownish spots.

Farfugium, Leopard plant. Large circular leaves spotted with white.

Dieffenbachia, dark green splashed with white.

Dracaena. *D. fragrans* has plain green leaves, extremely hardy. *D. massangeana,* green leaves, long, with light stripes through center.

Sansevieria, Snake plant, long slender spike leaves, with bands of creamy white.

Aspidistra thrives in the dark where nothing else will grow.

Pandanus, Screw Pine, green and white undulating leaves.

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Philodendron pertusum or *m stera.* (Not to be confused with trailer.)

Very large deep green pe rated leaves.

Small Green Leaves

Peperomia. Ornamental lea marked like tiny melons in si gray.

Saxifraga sarmentosa, Str berry Geranium or Aaron's Be Foliage on pendant runners.

Aglaonema, Chinese evergr May be grown in soil or water not an evergreen, nor is it Chinese origin!

Ferns

These are especially suited the darkened rooms of city ap ment houses. Excellent variet

Asplenium nidus avis, B Nest fern

Cyrtomium compactum, cre Holly fern

Cibotium Schiedei, Mexican fern. Large

Boston Fern and a smaller Ostrich-plumed Boston fern

Pteris ferns

Maidenhair

Asparagus

Foliage Plants with Color

White-leaved Cineraria, D Miller

Coleus

Caladium

Begonias in variety

FLOWERING PLANTS

Azaleas. The Kurume types, a new form, the *Azalea Ru fordiana,* which has extended color range and flowering sea especially in the pastel shade pink, orange and salmon. U house conditions the flowers much longer than any other of Azaleas.

Amaryllis. Best to buy bull tablished in pots for at least year.

Epiphyllum, Christmas or Cactus

Marica, Apostle's plant, w Iris

Gardenia

Beloperone, Shrimp plant, pecially the improved form *longispicua,* more compact growth than the old *B. guttata*

African Violet. These p will bloom for months if ke about 60°.

Blue Boy is probably the variety.

NOTES ON CARE

While it would be impossil give detailed directions fo these plants, some of the

peramental can be touched on, h a word on the matter of ering. The expert already ted says: "If a hard and fast e is demanded, then I advise tomers that when the artificial t is turned on, plants in earth-are pots should be well watered ry day; plants in painted pots ut every third day, and when ay watered, I mean *watered*." ould add that to give room for thorough moistening, always e the soil in the pot about one n below the rim. I have seen leas that needed watering twice ay. They must never dry out e.

erns must not be allowed to ect dust. They should be care-y sponged off every week or ner, one hand being used to port the fronds while the task arried on. In short winter days like an hour or two of direct light, and at all times must be placed where there is an abundance of indirect light. Maidenhair ferns demand perfect drainage, quantities of water, and shade from the hot sun of spring and summer, but plenty of sun from October to April. Always water once a day and twice when the house is hot and dry.

Gardenias. Spray once a week with a strong stream. Let the plant dry out of the sun. When watering stand in some dish to let the water drain out completely; never let the plant stand in moisture. Keep up a constant fight for mealy-bugs. They hide under the leaf joints and in most inaccessible places. Remove with cotton on toothpick, dipped in alcohol. During the summer and early winter, remove buds as they form to keep strength in the roots and foliage. Feed with an approved complete food as per directions.

For the rest, use common sense!

WE FOUND AN OLD FARMHOUSE

CONTINUED FROM PAGE 42

odel it. It saves a lot of ex-nation as to what was where. even so we find it wise occa-ally to refresh their memory. you remember," we're apt to "that there wasn't a closet in place?" And with that we'll w open one commodious cedar et after another (we found that ar is no more expensive than ter, by the way) and exhibit broom and linen and storage ers we contrived to take up y available inch of waste space. It's surprising how much closet n you can find if you go around king for it," we'll hold forth gly, opening a door that leads nothing but a three-inch aper-just deep enough to accommo-tablecloths and napkins folded oratively on horizontal brass ain rods. If our guests are t on preserving the classic in-veniences of their forefathers, will convey a hint of disap-val at too much civilized com-in an old house. As a result, blush a little as we lead them he white-tiled kitchen, with its tric garbage disposal and can-paper chutes, and we feel dis-tly guilty over the patio and bay-windows and—shame of mes—the sleeping porch off the dren's wing. We can only ex-our violations by the fact that front of the house innocently ents the stark four-square itectural integrity of 1790, le all our indecencies are per-ated in the additions and ells t on at the rear.

But when it comes to the furnishings, we haven't got a single excuse for turning our backs on the good old stand-bys of pine and maple. Moreover, we haven't a cretonne, or a wallpaper, or a single hooked rug in the whole place. With the exception of the library, study and the children's quarters, a soft honey-beige carpet runs through the entire house—upstairs and down. It sounds more mad than courageous, what with a brace of Great Danes and an assortment of Irish wolfhounds and Shepherd dogs traipsing in and out. But it has proved an incredibly practical floor covering, and comes up smiling no matter what happens. And no one would believe, to look at it, the things that really have happened. In addition, when combined throughout with off-white walls and soft-toned window hangings, it forms an excellent background for all-year living, for it is neither chilly in winter nor oppressive in summer. It provides, also, a simplicity and harmony not to be surpassed by the busy cheer of figured rugs and gayly colored chintzes.

New England houses are not easy to decorate. They are essentially frugal and, too often, ungracious. Using the same mellow color schemes in bedrooms as well as living rooms tends to heighten the ceilings, and to lend a quality of unity that in no way hints of monotony. The selection of furniture, too, has much to do with a sense of space and height. The

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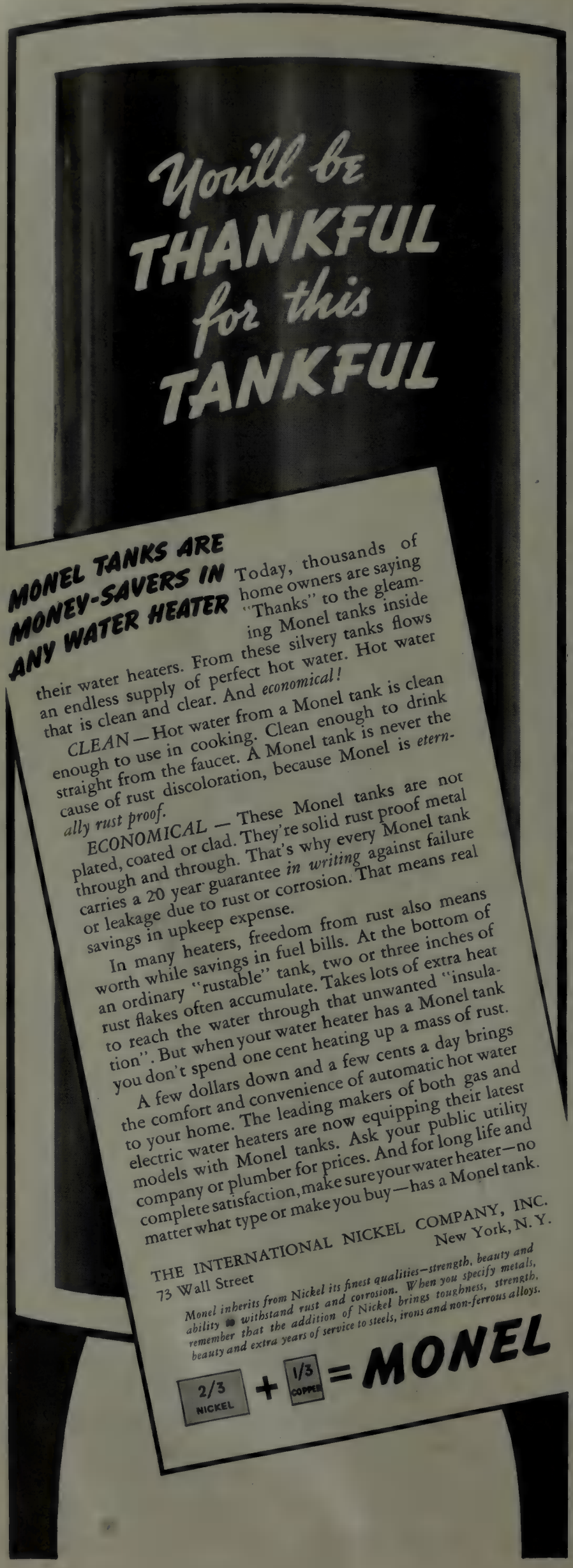
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monstrous wing chair, the massive four-poster bed bring a ceiling right down on your head. A great many people like this sense of quaint coziness, but we have found that the flavor of modern, low-scaled upholstery complements beautifully the mahogany and walnut of old furniture. Where it is possible to use soft leathers instead of fabrics, it will be found a decorative and grateful contribution—especially to a dog-loving family. Not even the cat can hurt it.

It is hard to decide which is the more fun to do over—the inside of the house or the outside. To guests who hadn't seen the place before we bought it, we will, like phonograph records or Coney Island barkers, give out the information that we had practically no lawn to begin with, and now have five and a half acres of it; that where the pond and terrace now stands was a mass of bramble and bog; and that the meadows which had grown to scrub have been reclaimed by our horses, cows and sheep into a parklike expanse of beautiful pasture. I forgot to say that even if you're pining for a highball, you are forced to sample the product of our Jersey cows, and like it. We haven't yet brought ourselves to eat a goose or a pig or a duck, but otherwise we're pleased to believe we're farming.

"But what a job to keep such a big place up!"

We always know that this will be said, and our reply is pat. "Guess how long," we ask in unison, "it takes us to mow the lawn." I always become very co-operative at this point, as if I did the grass-cutting all myself.

"At least two whole days," the visitor will reply, if not too bright.

On the contrary, it takes less than three hours, and the secret of its easy upkeep (beyond the use of a motor mower) is the fact that we have no interruptions of rock gardens, or stray flower beds, o shrubs, thus permitting the mowe to make its way in one clean swee after another. A walled-in flowe garden may be an extravagan or an anomaly on an old Ne England farmstead, but it ha proved to be one of our mo sensible insanities, both in savin labor and in giving joy.

True, we have a little more law than we had bargained for. "Let throw this field into lawn," we whisper to each other. "Let's thro that old truck-garden into lawn! We threw a little too far at se eral points. In one instance, w were forced to move several hu dred tons of loam in order bring the grade up to level, an in another, we were horrified find four brooks all running search of an outlet. The resu was mire, knee-deep. But with th aid of a steam shovel, and the c operation of a local contract who was really an artist in di guise, we managed to convert th liability of all unsightly wastela into areas of sheer beauty.

If our guest hasn't complete collapsed, after having made th dutiful but enforced tour of hou and grounds, he manages som what groggily but with our fir aid to walk up to the old scho house beyond the orchard. "If y have an old school house hangi around anywhere," we suggest ai ily, "just convert it into a gue house; it makes a perfect gue house." And it does. There, complete isolation, our friends c recuperate from our enthusiasn and because it boasts its own ful equipped kitchen, we never ev have to say hello to each other. is our especial award to him w by his appreciation of the char of Longmeadow, earns his pea We have really grown into ins ferable people. But the animals crazy about us.



F. S. LINCOLN

A CORRECTION: In our September issue we presented thi house as a fine example of the American Modern style, but un fortunately published inadequate architectural credit. The house which is the residence of Mr. and Mrs. Richard Sanger in Wash ington, D. C., was designed by William R. Huntington and Robert S. Hutchins, Associated.

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COOKING GAME

CONTINUED FROM PAGE 50

likely to be mastered by their convictions. We parted company with the soup. Two ate their duck after twelve minutes, two more at twenty and the last two at thirty-five. At no time were there as many guests in the dining room as in the kitchen.

Until you find the particular point that suits your household, let us call upon authority. Charles Brown in "The Gun Club Cook Book" says ". . . a duck should be rare but not raw, that is, the meat red but not purple and no free blood following the knife. Fifteen minutes in a hot oven is about the average time for a bird the size of a canvasback or red-head or mallard. Obviously a larger bird would take longer and a smaller bird of course less time, all the way down to a small teal, or a ruddy duck."

So rub them with butter, put them in the hottest oven you can muster, don't open the door till the last three minutes, and make it twenty minutes for mine.

As for the woodcock, delight of the epicure, all authorities seem to agree that it reaches the peak of its perfection when roasted. If you have the facilities, do it *à la broche*, before a clear fire. Otherwise, eight to ten minutes in the oven will do the trick. Up to the turn of the century, extraordinary as it may seem, they were always cooked whole — simply plucked, singed and spitted. Modern practice, however, is to treat them as you would any other fowl, though if you wish you may leave the heads and feet on. Once plucked and cleaned, they may be singed, draped with bacon and put in a very hot oven. Or they may be split, broiled and served on toast.

Woodcock and duck are inherently the gamiest of game flavors. Pheasant or venison may be eaten equally "high," but with them the flavor is induced and therefore optional to a degree. Whereas duck and woodcock are always gamy, and duck in addition simply has to be hung.

This matter of hanging troubles even the seasoned hunter. So much depends on uncertain factors—the weather, the age and variety of the game, whether it is plucked and drawn first, the taste preference of the eventual consumer. The purpose of the hanging process is twofold—to make tender the flesh, often tough when fresh-killed, and to develop the flavor.

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A few basic facts may be helpful. Quail are hung least of all game—may be used after twenty-four hours, if you will. Partridge, particularly the wily old cocks who have been evading the pot for years, need at least three days. The same is true of grouse. Rabbit needs three or four. Woodcock, duck and pheasant can take a week and venison two, unless you get a spell of hot weather which automatically speeds up the hanging process. Ideal conditions for hanging call for chill, dry air and plenty of ventilation—and a complete absence of flies!

Birds are hung by the head, animals by the feet. But don't pluck the birds and don't skin the deer. If they show signs of going too fast, charcoal in the cavity will help to keep them sweet. If the game in question has been packed and shipped to you, you may be uncertain as to its exact age. In that case, remember that birds are good while their legs are flexible, animals while their legs are stiff.

When the rump of a bird begins to turn blue, it is very, very high. The flesh of rabbits, deer, squirrel, etc., darkens and softens when it is on the turn. If matters are coming to a serious pass and the game cannot be used instantly, plunge it in boiling water for five or six minutes, moving it about so that it is evenly affected inside and out, drain, salt, put in the coldest part of the refrigerator—and pray.

This, incidentally, is truly an extreme measure. For game, of whatever kind, should under no circumstances be washed in water. Wipe with a damp cloth, yes, but washing spoils the flavor.

Now then—supposing. Supposing you are by now a seasoned game cook. You have a reputation to sustain. The circumstances call for some departure from the tried and true. And supposing the family bag includes a fat young tramp of a partridge and his great-great-uncle. Alas, the same treatment won't do for them both. Resist that impulse to show off the prowess of your provider and eat them *en famille*. For the young one:

Partridge à la Béarnaise. Singe and truss the youthful partridge, put two tablespoons of oil, a clove of garlic and a little salt in your casserole and brown the bird all over. Then add a teaspoon of Liebig's beef extract, two glasses of white wine, a good rounding teaspoon of paprika and three tablespoons of Cross & Blackwell's conserve of tomatoes. Let it simmer for ten minutes. Then peel into the sauce the meat of eight or ten small green olives. Your reputation as a game cook will not ha suffered in the least.

For the elderly one, nothi could be better than the ancie classic, the French *paysanne's* s lution when the bird is tough:

Perdrix aux Choux. Cut a go head of cabbage in quarters a cut away the heavy ribs. Parbo it in salted water for ten minute then take it out, plunge in co water and drain. Press out much moisture from it as you c with your fingers. Meantime p two tablespoons of butter in a fr ing pan and when it is hot set yo partridge in to brown, along wi a quarter of a pound of salt po cut in small cubes, and three four Deerfoot sausage. When th are all colored nicely, use the s pork to cover the bottom of a c serole. Over that spread half t cabbage. Then add an onion stu with a clove, a bouquet of parsl thyme and half a bayleaf, t partridge and the rest of the ca bage. Into the frying pan wh your browning was done rub couple of tablespoons of flour it forms a smooth paste. Add cup of bouillon and a carrot slic thin, stir over a low flame un it thickens and pour it over t casserole. A piece of butter paper, the lid, and then two hou of slow simmering. Half an ho before you expect to serve it gra in a little nutmeg.

Quail. What else was in t bag? Quail? While the partrid hang, why not try cooking th the French hunter's way? If y have a grapevine or can purl some leaves, cut a square of bac sliced very thin just big enou to cover each breast. Over spread a vine leaf and tie th both firmly to the bird, bacon s in. Put them in a hot, hot o for ten to twenty minutes (depe ing on the size) basting violen with white grapejuice the wh You can stuff them and cook th a little longer if you like. Se them sitting on a parterre of t over which you poured the d pings from the pan. And gr wild-grape jelly on the side.

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Burgundy you can afford. Then his to the pheasants:

raised Pheasants. Cut a couple carrots in long strips, slice a or several small onions, a piece parsley root, a couple of stalks celery. Put all this into two espoons of butter in the bot- of a casserole with a quarter pound of raw ham or bacon, es, peppercorns and a little e. Let it fry until the vege- es brown all over, then add a cup of red wine, half a cup eal stock and boil gently for or fifteen minutes. Meantime vn your pheasants in some e butter in another pan. Then vegetables and stock into a erole, put the birds on top and ner until the stock is reduced glaze on the sides of the pan st the instant before it would n. Add another half-cup of k and baste with it until the is tender. With it you will e:

olenta Balls. Set a cup and a of milk to heat in a sauce pan four tablespoons of butter. en it boils up stir into it kly six tablespoons of fine yel- corn meal. Stir this until it es free of the sides of the pan, ove from the fire and add to wo whole eggs and two yolks, tablespoons of grated Par- an, a whiff of nutmeg, pepper salt. Stir this till it is thor- nly blended, shape into balls two tablespoons and put the s to poach in just barely mov- water for ten minutes—if this s they will burst and scatter over the pot. When they are e, drain and chill them. Just re serving, roll them in egg crumbs, fry in deep hot fat serve them around the pheas- .

they were ring-necks, of se you'll have a feather hat! hat else? Rabbits? This bag ins to assume a dreamlike quality, completely divorced from actual life—at least in New England. But rabbits we have always with us. After you have stewed them, broiled the young ones, made their elders into pies, you might try:

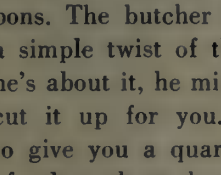
Kilmenny Kail. Unless your husband has the knack of skinning and cleaning your bunny, take it to the butcher. I could tell you what to do, but we would both get hopelessly involved and the rabbit would probably get hacked to ribbons. The butcher will do it with a simple twist of the wrist. While he's about it, he might just as well cut it up for you. And tell him to give you a quarter of a pound of salt pork at the same time.

With it you will want three heads of kale. Clean and blanch them. Meantime put the salt pork and the rabbit into a stew pan with just enough water to cover, bring it to a boil and skim it thoroughly. Then add the kale. Bring to a boil again and let it simmer for three hours. By then the stock will be pretty well cooked away. Taste and season with fresh pepper, salt if it lacks it, and serve piping hot. This is a wonderful cold weather dish.

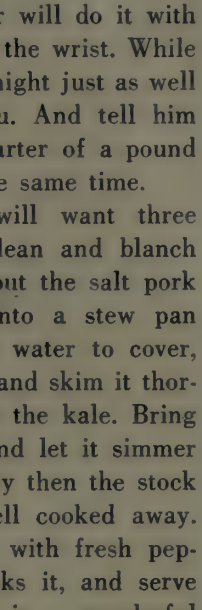
Venison is so much like beef that once it is ready to eat anyone would know how to cook it. It must be rare, of course. But even a haunch complete with hoof needs only the oven, the fifteen minutes per pound and the occasional basting you would give a rib roast.

Currant Jelly Sauce. Melt a cup of currant jelly over the fire, add to it two tablespoons of port, the yellow rind (not the white) of half a lemon, and a small stick of cinnamon. Stir this over a low flame until it is entirely liquid but do not permit it to boil. Strain through a coarse strainer and either add to the drippings in the roasting pan or pour it over the steaks.

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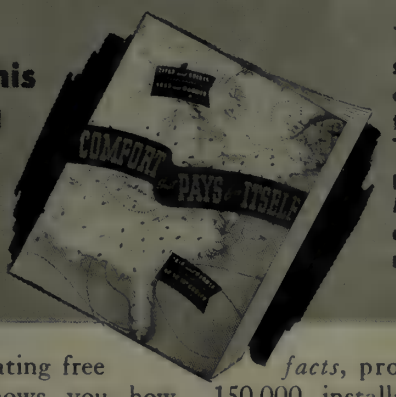


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PRINCE SERGE OBOLENSKY is presiding genius of the famous Maisonette Russe at the St. Regis which has made itself a name both as restaurant and night club. Here you can hear American and Russian music by turns and eat exotic Russian food. Back of the scenes is Spiridon Ignatovitch, sometime head chef of the late Czar's winter palace at Livadia. From him we learned the recipe for their delicious

Cutlet Kiev. You take the breast of a chicken weighing no more than three pounds, beat it down well, and in the middle put butter previously well chilled, wrapping the chicken breast around it. Dip the whole into flour, then into raw beaten eggs. Then roll it well in bread crumbs. Then once more dip it into the eggs and again cover it with bread crumbs. Next fry it in butter for ten minutes. The best sauce, the one most typically Russian to use is a Marsala, or failing that, a Madeira sauce. Serve, one cutlet to a person, with a vegetable and potatoes, preferably Julienne. This is just one of a long and impressive roster of Slavic dishes which the Maisonette Russe makes to perfection.

This is a fine time of year to get to work on your winter potables. Here are some possibilities. If you know only the light colored rums, you'll have a lot of fun exploring their darker cousins—Barbadoes, Jamaican, St. Croix, they are almost as numerous as the Caribbean islands from which they come. There are even darker Cuban rums, and the others run a gamut which ends up just this side of black. As they darken their flavors change. The resulting possibilities for sound year-round toping are practically endless. Knowing all this as a matter of family tradition, the Jamaican firm of Myers have gotten together a booklet of rum recipes that includes some of the classic favorites. One of the oldest is likewise the ultimate in after-the-game drinks.

Hot Buttered Rum. Put in the bottom of a highball glass two teaspoons of sugar, two of fresh unsalted butter, a quarter of a teaspoon of ground cinnamon and cloves, an ounce and a half of Myers' Planters' Punch rum and fill the glass with boiling water. Stir till beaded with foam and drink as soon as you can. You won't break the glass if you turn a long-handled spoon so the bowl is down in the glass and pour the water on that. There are a good many brands of Jamaican rum, varying widely in color and weight, and each excellent for specific purposes. Of these, the Planter's Punch brand is the darkest I know, practically mahogany, very full-bodied and used accordingly. A jigger will flavor strongly any rum drink you like. A bottle is just the present for confirmed rum drinkers, who usually feel that the heavier the rum, the better.

If you've ever watched calories, you know that the grimmest hazard in your path is the voluminous and tempting



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menu card of all those places you really like to lunch. You now have a refuge at the Sherry-Netherland. Every day but Sunday they will offer you a menu for a complete luncheon whose total calories will run around five hundred. For dieters, this is the McCoy. Everything will be just what it says it is—and as delicious as all Sherry-Netherland food, to boot. They provide plenty of variety, so you can lunch there six days a week if you choose. They emphasize fresh fruits and safe salads, simple but succulent meats and breads that even the conscientious dieter can eat. They will even be careful about wines in the sauces. The menus have been compiled by Dr. Estelle E. Hawley of Rochester Strong Memorial Hospital, so there is nothing faddist or haphazard about them. And for your final comfort the hotel has engaged Miss Mary Cooper to act as dietetic consultant. She will be in permanent attendance to clear up those obscure questions that set dieters to brooding in the still watches of the night. Course clearly charted, calories plainly marked on the menu, you will have no difficult choices to make, and the satisfaction of knowing your heroism—for once—will be fairly rewarded. That, ladies, is what I call a boon for us all.

The familiar Theodore's restaurant at 4 East 56th Street had an unaccustomed air of the lecture hall about it at its fall opening, for in addition to an extraordinary display of what food can look like, Mr. Georges Wilmet talked learnedly on why it should look that way. Certainly his results were beautiful to look upon, but then, he had a head start with Theodore's food. Incidental to all this garnishing was the announcement that this winter Theodore will inaugurate a plat du jour luncheon at $1.10 and a dinner menu at $1.75. Old patrons will likewise be delighted to know how to duplicate his Coffee Imperial, that slightly Viennese specialty of the house.

Coffee Imperial. Like all the spiced coffee tricks, this is fun to do in the living room after dinner. Convert a shaker from the salt and pepper ranks to powdered cinnamon. Also equip your tray with a small dish of powdered cinnamon, a coffee spoon to serve it with and a cigarette box full of cinnamon sticks. Likewise a bowl of whipped cream. Brew your coffee strong and hot—one of the after-dinner blends is best. Then proceed as follows: in the bottom of each cup put a coffee spoon of powdered cinnamon. Pour the hot fresh coffee over that. Sugar to the taste of the individual consumer and plop a spoonful of whipped cream on top. Dust liberally with more powdered cinnamon and present a cinnamon stick instead of a spoon to stir with.

One of those bar-tenders who is an education to watch always rubs the rim of the glass with a twist of lemon peel before he pours a Dubonnet cocktail into it. It's a trick to remember. He likewise makes a Dubonnet with brandy instead of gin that is something to tell your family barkeep about. The same proportions, half and half, but no lemon, no bitters, no nothing. The Dubonnet does the trick. An elegant brandy to use for this is the Spanish variety—you remember Hemingway—made by Palomino *Y* Vergara. There are Spanish brandy addicts, just as there are those who would rather have Armagnac than Cognac. And did you ever try Marc?

For table potables you couldn't do better than to explore the Bellows & Co. fall listings. They prove pretty conclusively that whatever your price they have a fine, sound wine to fit it. From the red and white Bordeaux at $10 a case right on up to their Richebourg 1934 from pre-Phylloxera vines, the assortment is large enough, varied enough in both type and price to fit almost any conceivable taste and pocketbook. And whatever you purchase, it is no small satisfaction to have it authenticated. Even the treacherous Burgundies may be relied upon, for Bellows & Co. buy them direct from the vineyard owners so the uncertain middleman never has a chance at them. You will find this firm very patient with your uncertainties, very glad to advise you, no matter how trifling your problem.

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ABOUT ISLANDS

THERE are, and always will be, people to whom islands are fascinating. You find them on Nantucket and, I fancy, Galapagos, sitting contently on little dots on the map watching steamers come and go, sailing their small boats in sheltered coves, fishing contentedly and setting lobster pots, repairing their nets at evening and letting the outside world slide by scarcely heeded. The island life may be desperately hard, almost untenable, as it is in the Hebrides, it may be as sinuous and lovely as it is in Bali. But always it is a life apart.

You may not want to sit on an island for the rest of your days trailing your toes in the Gulf Stream. (I do, but I am told there are people who do not.) But you are scarcely human if you do not conceive of an island as the perfect place for a vacation. Here is society in microcosm with all the usual affairs of life reduced to a delicious Lilliput. There can be no more complete case in point than the alarums and excursions of the Bermuda railway. This is scarcely larger than the train you once ran dizzily around your nursery floor. But, with tremendous importance, it really goes places, and a brief tussle with the schedule, complete with Statutory and Non-Statutory trains, will leave you in no mood ever again to curse the Twentieth Century. It is a delight, if you're in a holiday mood. And presumably no one of the slightest intelligence is ever in anything but a holiday mood in Bermuda. The climate is against gravity to begin with. Let's break down and confess that the sun does not always shine in Bermuda. It can rain, but seldom does. And then it is never the depressing, disheartening sort of rain that comes down, laden with soot, in the canyons of New York. It is fresh, sporty rain. The kind that makes you part gladly with the curl in your hair, in order to go walking right out in it. Because the air fills you with a spirit of derring-do and you find adventure everywhere and all the time.

Nassau and Jamaica have the same hat-over-the-windmill charm. People who loathe picnics clamor for picnics the moment they set foot in the West Indies. People who were never able to get around a corner on a bicycle in their agile youth find at sixty that they can ride with as perfect balance as the Flying Wallendas. People who don't like to fish discover that fishing is the thing they like most. People who are bored stiff at the very notion of sailing go scudding around reefs in fine squalls, singing "Barnacle Bill the Sailor" at the tops of their lungs. People who detest getting sand in their shoes and think beaches are glary sit in the full glory of the fabulous West Indian suns and get a finish on their skins comparable only to the exteri of a filet mignon, well done. What it all amounts to is that a wh set of inhibitions goes down with a clop the moment you set the av age grouch down on an island and leave him there to play by himse What happens to a person who isn't a grouch is, of course, far mo spectacular. Some of them go completely hog wild. Some of them ju moon around, being too happy for speech. Some of them sit do and write best sellers. Some of them send for their furniture a refuse to be stirred.

The three islands of which I have spoken, Bermuda, Nassau a Jamaica, have special sides which make them tops for islandophil They all have color. By that we do not mean the subdued and rath sad color of the North to which we are unhappily accustomed. Th have a wild, foolish and completely intoxicating color, which is o part hibiscus, one part ocean, one part sea and a great many pa things we don't even know the names of, coral branches and tropi fish and bananas and lilies and sponges and shells and flower shrubs. The color is up before you in the morning and it stays w you all day, pulsing and sneaking into your blood stream and givi you a lift every minute. At night, under the moon, it is all gone a you find yourself in a world made of a thousand Debussy shades blue and gray and silver.

Then the three islands have a foreign charm to appeal to your m worldly side. What that means to visitors is voices with strange cents, customs which are quaint and unexpected, a lot of afterno tea, tennis parties, a dash of the uniform, just enough ceremonial, a a rather Kipling feeling about the Empire and the sun never sett and white ties in the jungle. If you're going to take a vacation, fun to have a load of cosmopolitanism thrown in.

Jamaica is very mountainous, beautiful and fertile. Blue Mount peak is the highest in the West Indies, soaring upward 7,388 f The scenery is breath-taking. H. M. Tomlinson wrote, "We had, cl over our port bow, the most beautiful island in the world. It is usel to deny it and to declare you know a better island. . . . It desce abruptly from the meridian, pinnacles and escarpments trembling the upper air with distance and delicate poise, and comes down rolling forests and verdant slopes, where facets of bare rock glit to more leisurely open glades and knolls; and then being not from the sea, drops in sheer cliffs to where the combers pulse." Montego Bay you doubtless know. Of (*Continued on page* 1

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Miss Gertrude Lawrence comes up for air after a diving-helmet submersion into Bermuda waters

ABOUT ISLANDS

CONTINUED FROM PAGE 108

Kingston and Port Royal, Spanish Town and the rest. One of the exciting things about Jamaica is the variety it presents, the numbers of places to see and things to do. In addition there is a whole procession of splendid hotels, and don't forget for an instant, if you're undecided about almost anything, that the Tourist Trade Development Board has at its fingertips all the answers and is delighted to share them with you.

Bermuda is such an old love of ours that it is hard to know just what words to say which will stir you as deeply as we are stirred at sight of the tender coming out from St. George's. Bermuda has none of the drama of Jamaica, but it has a gentle charm which is hard to define. Certainly the eye is constantly pleased by the cliffs of the south shore, the English primness of the walled lawns, the recurrent tennis courts, the white houses with their terraced roofs, the quarries from which the stone is literally sawed, and everywhere the flowers. There's all the gaiety you want, what with planter's punches and dances and loads of amusing people to go places with. There's tennis and golf (the Midocean course is a wonder), swimming, sailing, fishing and always bicycling. There are the wonderful clawless lobsters to eat and deep sea scallops and a fruit like a kumquat which makes a delicious conserve to have with your tea. There are bananas ripe off the trees. Truly a fuller life!

Nassau, in 1512, seemed to Ponce de Leon likely to yield the Fountain of Youth. Many people have found it here. The coral sand beaches, Paradise and Emerald especially, are at bottom cure for all ills. You will feel the past in the Bahamas, in plantation houses, falling to ruins in a riot of English roses, bougainvillea, poinsettias and hibiscus, and as you see the herds of wild cattle roaming across prairie land. It enfolds you in a sense of peace and timelessness, so that your nerves relax bit by bit. You will like the present, too, above all the waterfront and the sponge fleet and the lazy southern bustle which goes on. You will adore the fishing and the places it takes you in the Bahamas, and the fish it yields you (over thirty edible varieties) for your ravenous West Indian appetite. Flavors you never tasted before, rendered the more piquant by the tropic setting.

Finally, there is for me, and I hope for you, a love of the sea which means that no vacation feels like a real full-out vacation that doesn't begin and end with a boat. Taking a train is all very well, but taking a boat is gala. You don't need to come and see me off. There'll be a fearful crowd and I shan't mind at all. Just so long as no one takes away from me the feeling that I get somewhere in my throat, or maybe it's my chest, when the hawsers are slipped, the gangplank rolled back and I see ahead of me that ocean on whose bosom, somewhere known best to the captain, lie the three beloved islands, Bermuda, Jamaica and Nassau.

TRAVEL POINTERS

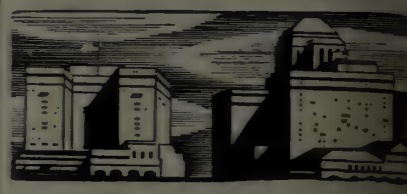
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A SERIES OF COLOR PICTURES

CONTINUED FROM PAGE 75

Tulips following after. All the varieties of Narcissus as they appear from now on may, in fact, be used in naturalistic plantings.

The flowering shrubs and small trees bloom in this span, too, and may be selected as companions for beautiful effects: Cornelian Cherry, Pussywillow, *Daphne mezereum*, Forsythias, *Spiræa thunbergi*, Shadblow and both *Magnolia stellata* and *M. soulangeana.*

2. Tulips in May. Because Tulips, to be effective, should be planted generously, they are often avoided in perennial borders where they must either be lifted after ripening or their space filled with shallow-rooted annuals. Either method makes an encroachment of valuable space so that many gardeners are taking them altogether out of their small gardens to use in the shrubbery border alone. Here their flowering will coincide with some of the most handsome of the small trees and shrubs and, when planned for color harmonies in great groups, can supply enough beauty to carry the garden picture through the month of May. Early, mid-season and late varieties are selected, and individual shades carefully considered.

Shrubs and trees whose colors are to be carefully noted for these landscape pictures are: Flowering Dogwood (both white and rose), the Redbud (*Cercis canadensis*), the Japanese Quince (*Cydonia japonica*) preferably in white or rose, and the yellow Kerria. Lilacs, from the Persian through the common types to the beautiful hybrids, will be blooming during this span, too, but they are fine color blenders. More difficult are the tones of the various Azaleas when used as nearby companions to Tulips.

If the perennial space is lar enough to echo the plantings the shrub border, then genero Tulips groups are planned the with the color harmonizing eith with the lavender or blue tones such May bloomers as *Phl divaricata*, primulas and *Iris pu ila*, or with that group of yell flowers like Doronicum, *Alyss saxatile* and Trollius.

3. The Perennial Borders. Jun If early spring bulbs and most the Tulips have been kept out the perennial border, there is spa enough to concentrate in the mon of June. This is the height of t most luxuriant perennial bloo which tapers off markedly by t second week in July. From th great offering of material the g dener can select groups of hap flowering companions. Color, heig and love of sun or shade are greatest problems. If white flow ing material is used as a buf dashes of even brilliant red m be placed for that enrichment color which is the delight of E lish gardens. The gardener m conserve space for later perenn border pictures because it is the perennial border that inter shifts, now that the rush of shr flowering is on the wane. Shr blooming now are limited to R dodendrons, Laurel, Mock Oran and certain late Lilacs. These not necessary to the perennial g den picture, which is sufficient itself, and their planting may made for interest elsewhere.

Valuable perennial plants bloom at this time are: Anch in variety, Baptisia, many C panulas, Dianthus, Sweet Will Geums, Helianthemums, cer Daylilies, Siberian and Ger Iris, Lupines, Iceland and Orie

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Poppies, Columbine, Maidenhair, Meadow Rue, some Veronicas, Heucheras, Linums, Delphiniums, Madonna, Coral and Tiger Lilies, Peonies, Lychnis, yellow Thermopsis, Gaillardias, Stokesias, Pyrethrums and Penstemons. Roses, too, will be at their height.

4. Cool Summer Pictures. Hardy white Phlox, if planted in varieties to give extension of bloom, can easily dominate the garden scene. Other tall white spires are found in Cimicifuga and rampant Nicotiana. White spikes of bloom from bulbs of *Galtonia candicans* will appear by the end of July from spring-planted stock, and white, pale pink and pale yellow Gladiolus will require about eleven weeks from planting. If only white Platycodons, Japanese Iris and Campanulas are planted, and the pale varieties of Hollyhocks, coolness will rest upon the garden even in hottest summer. White Hostas and *Euphorbia corollata* are other perennials which offer a contrast of leaf form. All these plantings can be strengthened by generous drifts of white or pale-colored annuals like Petunias, early Asters, Larkspurs and Lady Slippers. Strong colors in annuals are avoided by using named colors in seeds, rather than mixtures.

5. Warm Autumn Effects. Gardeners who cannot work in extremely hot weather and those who have been on long vacations can enjoy a second flare of rich color that rivals that of June. Besides the finest of the late-flowering annuals like blue Salvias, Zinnias of all kinds, Marigolds, Calendulas, Asters and Petunias, there is an array of hardy material which, after it is once divided in spring, or pruned through July, can then take care of itself satisfactorily. Because it is stout and long-limbed, much of this material fits also into the shrub border so that the whole landscape can bloom in a rich harmony once again before flowering is over. Japanese Anemones, early Korean Chrysanthemums, the early dwarf hardy Asters and Eupatorium will be the first to appear. They may be strengthened by groups of Gladiolus, with blooming tuned in for this precise span. Soon will come the medium and giant Michaelmas Daisies, those handsome hardy Asters that now spread every imaginable color, and with them the Chrysanthemums.

NOVEMBER SCRAPBOOK

CONTINUED FROM PAGE 78

Forcing bulbs in fiber. A process which gives satisfaction if the bulbs employed are suitably chosen, for not all will grow under these conditions. Hyacinths, paper-white Narcissus, the Chinese sacred Lilies, the trumpet Narcissus and the Duc Von Thol Tulip are easily grown in the fiber such as is sold in all seed stores. The use of fiber is particularly advantageous in city apartments or locations wherever good potting soil is hard to obtain. No drainage is required, and the bowls containing the fiber may be set safely anywhere around the room. The fiber should always be firmed when the bowls are being prepared; to leave it in a loose condition is wrong. Plant Hyacinth bulbs so that the crowns come almost flush with the surface, but Narcissus and Daffodils should have a little of the bulb projecting, while Tulips should be just under the surface. Keep in cool, dark storage until roots are formed.

Preserving autumn leaves. The question has often been asked how leaves are treated commercially to make them retain their natural pliability and approximately their natural color, usually of such varieties as Beech, Elm, Laurel, Privet, Maple, Palm, Oak and Ruscus. The process is not complicated and was brought to this country from Europe. The leaves, singly or on branches one to three feet long, are placed in a wooden or cement or stone crock or receptacle containing Javelle water (it eats metal). Javelle water is made by putting four pounds of washing soda into one gallon of water, then adding one pound of chloride of lime. It is not to be used full strength, but diluted with water one half for all leaves except Oak which, because of the large amount of tannin present, require the solution to be diluted one fourth. Leave the branches in the solution from twelve to thirty-six hours for bleaching. Rinse thoroughly, and then place in a receptacle containing a basic dye—such as is used for cotton goods—until the desired color is achieved. Rinse again and finish in a solution containing a 5 percent solution of glycerine, after which they are dried on some kind of a rack. Leaves prepared in this fashion remain soft and pliable indefinitely. Fireproof in a solution of ammonium phosphate.

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weler will gladly show you all the various pieces these chests Or you may write to International Sterling, Wallingford, Con- for an itemized list.





Regal is the word for this magnificent seven-piece International Sterling tea servic The design is called *Richmond*, and the price is $660. For a five-piece set, without t waiter and kettle, the price is $250.

Individually, the pieces cost: Kettle with stand (capacity 10 cups) $185; Wait (14½ x 20 inches) $225; Coffee Pot (9 cups) $75; Tea Pot (9 cups) $75; Sugar Bo $45; Creamer (gold-lined) $30; Waste (gold-lined) $25.



Travelling or at home—he'll thank you for this good-looking, three-piece military set! A pair of *Cavalier* Sterling-backed brushes, set with fine, stiff bristles, and ■ Sterling-mounted comb. Complete with leather case for $15.



There's grace in every flowing line of this International Sterling fluted bowl. The size shown is 10 inches in diameter, 5 inches high, and well worth the $50 it costs. One, 8½ inches in diameter and 4⅜ inches high, costs $35. For one 7 inches in diameter and 3½ inches high, the price is $25.



For an exquisite lady—this exquisite dressing-ta set of International Sterling. There's ■ place for initials . . . put them there and you'll have a pl in her heart always! The design is *Princess Cyn* and the price for all three pieces is $35.



Gay blades for gala occasions . . . and just as efficient as they are handsome! The smaller knife is for game or fowl . . . the larger knife for roasts. This 3-piece set is International Sterling's *Patria* . . . but with any other name it would still be appropriate for pater. A remarkable value for $15.00.



Some deserving wife is going to be made very happy by a beautiful International Sterling bowl, or sandwich plate. Or why not both? The bowl is 10 inches in diameter and costs $17.50. The price of the 10-inch sandwich plate is $15.00.



Do right by him! Give him this Sterling-ba *Courtier* brush-and-comb set! Wrap it in your ga est paper—write an affectionate tag—then your lips for a grateful kiss! It comes complete leather case for only $10.

HOUSE BEAUTIFUL combined with HOME ■ FIELD December 1938

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magnificent punch set of International Sterling—m which to ladle out the Christmas wassail. The wl is useful, too, for flowers or fruit. The tray, ed separately, becomes a handsome serving dish. wl (11¼ inches in diameter, 5¾ inches high) priced at $100. The tray is also $100.



Illuminating thought. International Sterling candelabra will highlight both your good taste and generosity. 11¼ inches tall, $75 for the *pair*. The cedar-lined, Sterling box for 50 cigarettes costs $35. And the 7 x 9-inch picture frame will keep your love within bounds for $27.50.



Recommended for a perfectionist is this hand-engraved dressing-table set of International Sterling. The design is appropriately named *Perfection* and there's a beautiful shield for her monogram. Comb, brush, and mirror $65.00. (The length of the mirror is 13¾ inches, over-all.)



herever they go this pair of classic *Gadroon* can-esticks will spread a happy Christmas glow. ey're 11¼ inches tall, $27.50 a pair, Sterling—d stunning. Or—you could give *both* the Sterling gar bowl and creamer for $17.50! With the match-g tray the complete set costs only $27.50.



Accessories for a well-dressed table—an International Sterling embossed bread tray, 10⅞ inches long, 6⅜ inches wide—$12.50. Double vegetable dish, 10⅞ inches long, 7¾ inches wide—$50. The lovely compotier, 4¾ inches high, 6 inches wide—$10.



Looking ahead! Practically guaranteed to bring more invitations from the hostess you visited last summer, these International Sterling salt and pepper shakers are a fine investment for $10.00. The graceful engraved rose vase is 12 inches tall, and costs $25.00 (without engraving, $20.00).



reflect your admiration for a lady you're fond of—sent her with this delicately carved dressing-le set of lovely International Sterling. The name he design is *Courtship*...All three pieces—comb, ush, and mirror—may be had for the extremely derate sum of $25.



The center of attraction at any dinner party... this unusual International Sterling centerpiece is oval rather than round. It will hold either flowers or fruit ... as well as the admiring gaze of every guest. 13½ inches in length, 7⅝ inches in width, 4⅛ inches high. Verily a value at $75.



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HOUSE BEAUTIFUL'S DECEMBER QUIZ



MID-TERM EXAMINATION

You are now entering the December issue of House Beautiful. It's full of tinsel and Christmas trees, red ribbon, pretty presents and FACTS. Do you know the answers? They're all here.

•

1. **Who is Cynthia, what is she, and what has she to do with decoration, the movies?**
2. **What popular and notoriously healthy form of food is news in decoration?**
3. **In what form is Fanny Kemble's aunt, the Tragic Muse, likely to show up in your bedroom this winter?**
4. **What are life's darkest moments and what do you get out of them?**
5. **What happens to gardens when the snow blankets them?**
6. **Which garden debutantes have made the grade this year?**
7. **What are two pretty sound places to keep your toboggan between runs?**
8. **How do you get the stripes in peppermint candy canes?**
9. **Who won medals given by House Beautiful and for what?**
10. **How can you prevent poison ivy?**

•

If you didn't get all the answers, you'll find them in your right hand. 1) Page 52. 2) Pages 55, 56, 57 and 58. 3) Page 60. 4) Pages 68 and 69. 5) Page 77. 6) Pages 50 and 51. 7) Page 54. 8, Page 72. 9) Page 80. 10) Pages 82 and 83.

Answering questions is one of the best things House Beautiful does. That's why people who care about their homes read the magazine from cover to cover and get mighty smart doing it.

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FOR THE ASKING



A lovely and languorous life under the palms at Miami Beach

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SCIENCE has at last found a cure for the common cold (or curse of winter). Go to your nearest store. Buy a tennis racket, bathing suit, set of golf clubs, stack of white clothes, bottle of sun oil. Run, do not walk, to the nearest railway station with same and get on a train whose nose is pointed due south. Stay perfectly peaceful till you hear the conductor yell "Miami" and then make a beeline for one of the grandest beaches in the world.

There's sun here. And long combers. There are palms and horse races, pretty women and plenty of gaiety. There's health and to spare. They give it away in Miami. So you've only yourself to blame if you insist on sneezing your days away in a winter-locked climate, up to your ankles in slush. Remember you might be barefoot, sun-burned and glamorous. All it takes is a ticket.

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THE STORY OF A LIDO CROSSING—ITALIAN LINE, 626 Fifth Ave., New York.

WINTER SPORTS IN ITALY—ITALIAN TOURIST INFORMATION OFFICE, 626 Fifth Ave., New York.

TRAVEL IN SOUTH AFRICA—SOUTH AFRICAN RAILWAYS & HARBOURS, 250 Park Avenue, New York.

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...OW.... GIVE YOUR HOME LIGHT AND LOVELINESS WITH *Glass*



PC **GLASS** builds a solarium in the modern manner for Mr. O. E. Kellner, Chagrin Falls, Ohio. PC Glass Blocks let in the light, add gayety, improve heat and sound insulation. Ivory Carrara Glass forms a brilliant, reflective ceiling. Wine Carrara provides a base for the huge Pittsburgh Mirror.

Carrara Structural Glass and PC Glass Blocks make rooms bright, attractive, more livable.

IN MODERN home decoration, this is the Age of Glass. When you dress up your old home or build a new one, you'll find two glass products especially helpful: Carrara Structural Glass to assure color, gayety, and brilliant, polished beauty to bathrooms and kitchens, to every room in which you use it. And PC Glass Blocks, to strike a crystal note of cheerfulness, to contribute plenty of light while preserving privacy. Don't fail to discuss with your architect the many wonderful ways in which you can use these two new types of glass. And meanwhile, send for our fascinating booklet called "Home Beauty with PC Glass," which contains many practical suggestions, fully illustrated. Address Pittsburgh Corning Corporation, 2394-A Grant Bldg., Pittsburgh, Pa., makers of Carrara Structural Glass and PC Glass Blocks.

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PITTSBURGH PLATE GLASS COMPANY
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Glass Blocks — PITTSBURGH PC CORNING — *Carrara Glass*



PC **GLASS BLOCKS** invite cheerful daylight into this modern swimming pavilion in the residence of Mr. Worthington Scranton, Scranton, Pa. They also insure a pleasant privacy for the bathers. Architects . . . Wyeth and King. Decorators . . . Rebecca Dunphy and Grace Hutchins.



PC **CARRARA GLASS** brings beauty to your bathroom, gives it gleaming walls that can be cleaned easily with a damp cloth, that never grow old. This lovely Black Carrara room, designed by architect Sumner Spaulding, is in the residence of Mr. Harold Anderson, Sarbonne Road, Bel Air, Los Angeles, Calif.



DO SOMETHING EXTRA NICE — GIVE *Martex* BATH SETS

Martex box sets are so lovely, you'll almost hate to give them away. Here are perfectly gorgeous Martex towels with a soft, luxurious texture that feels like a million dollars—packed in smart looking boxes, handy to keep things in later on. All Martex bath towels are woven with the long-life plied yarn underweave which adds years of wear. See them at department stores and linen shops.

THE MARTEX GIFT SETS SHOWN ABOVE ARE:

A. Knickerbocker Box—15 pieces.
B. Colonial Box—7 pieces.
C. Dominion Box—3 & 4 pieces.
D. Chapeau Box—5 & 6 pieces.
E. Pom Pom Box—4 & 5 pieces.
F. Floral Dry-Me-Dry—The Patented Dish Towel.
G. Octagonal Box—7 & 8 pieces.
H. Empress pattern—Ideal for monogramming.

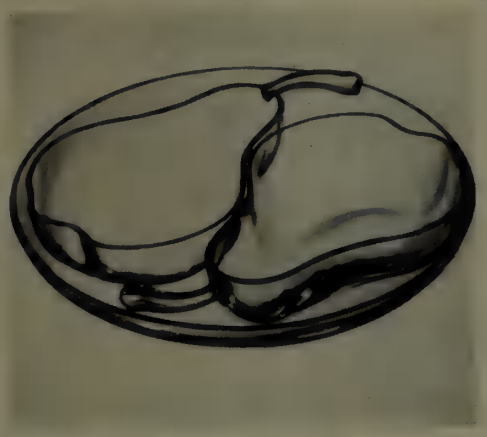
Prices range from $1.25 to $20.

WELLINGTON SEARS COMPANY, 65 WORTH STREET, N. Y. C.

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WINDOW SHOPPING

If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case for your convenience the address is listed in full in the description



PRIDE AND PREJU- we show you these glass d tray because according to artment they're unbeatable tness and practicality. The may be used alone for hors the pears make grand in- salad dishes, and together a complete and very chic e set is $6, individual pears $2.50. Tulsa Lee Barker, Avenue, New York.



SHE SHALL HAVE MUSIC wherever she goes with this Playfellow phonograph. It's electrically amplified, portable, and a splendid buy if we do say so ourselves—just the thing for Suzabelle to take back and forth to school. It's made by Magnavox—enough said!—and costs only $39.95. $69.95 in the radio and phonograph combination. Haynes-Griffin, 373 Madison Avenue, N. Y.



N SONNET, and it will fill droom with the magic of d clouds of chiffon, of dew- gardenias and secret rosy Of boudoir height, about with three panels, it's hand- in oil on leatherette. The is of trailing flowers and on a soft peach ground, may choose your own col- Venezian Art Screen Co., dison Avenue, New York.



PARTY SHOT. This is the time to start making preparations for that formal dinner party you've been thinking about, and nothing gives a "white tie" atmosphere more than place cards. The holders are of colored glass in assorted fruit designs and a dozen cost only $2.75. They'll give added zest to your mock turtle soup and black velvet dinner gown. Malcolm's, 524 No. Charles St., Baltimore.



T IN BRASS. Enchanting urt curtsey, practical as a n January, these miniature have the burnished look of 's pieces. The tray, 6" x 9", 25, while the candlesticks, bell, the mortar and pestle fine ash tray, too), the nut- and the door knocker are each. $5 for ensemble. Silverstone, 21 Allen St., rk.



BEDTIME STORY with a sweet-dreams beginning, a breakfast-in-bed ending and destined to make somebody's Christmas a bang-up success. The jacket is of flowered challis, all wool, hand-made and lined with silk. The scalloped collar and long sleeves give you a demure glamour. In tea rose, white and blue; sizes, small, medium and large. $8.50. McGibbon & Co., 49 East 57th St., N. Y.



LOWER VASE
1006—7 in. h.—$3.75 ea.

singly or in pairs—a de- ul gift in high fired white rquoise glaze.
ed from our extensive as- ent of garden and dec- e pottery.
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alnut Street, Philadelphia, Pa.

FOR HOLIDAY PARTIES—

SMOKED TURKEY!



Smart hostesses are planning their holiday entertaining to include the year's most discussed delicacy —Pinesbridge Farm Smoked Turkey. They've found that one of these flavorsome ready-to-serve birds installed on the buffet and flanked by assorted breads, canape crackers and trimmings adds new zest to traditional merrymaking.

A DISTINCTIVE GIFT

Say "Merry Christmas!" with these golden-brown birds. That epicure friend and hard-to-please relative will glow at your subtle tribute to their taste.

Turkeys weigh 7 to 15 lbs., smoked. $1.35 a pound, direct from the smokehouse, express prepaid. A postcard brings the folder, "TURKEY SMOKER".

HOLIDAY HORNS

Tasty Smoked Turkey canapes created by chef of Restaurant Voisin, New York: Roll thin slices of Smoked Turkey into horns. Fill with mixture of cream cheese and horseradish. Serve on small squares of toast.

PINESBRIDGE FARM OSSINING, NEW YORK R. F. D. No. 4

FOR CHRISTMAS



We suggest: Address books bound in rich Oriental brocades, in red, blue, brown or black for $2.50; brocade cigarette cases, popular brand size, with jade ornament and 14 Kt. gold corners in red, blue, green, tan and black at $7.50 and its companion folding match case for $5.00; brocade book marks with genuine carnelian agate rings $1.00 and $1.25.

Mail orders receive prompt attention.

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One of a pair of fine Georgian Sheffield Urns or Wine Coolers, circa 1810, with floral silver mounts and side handles, and bearing the Arms of Martin. Height 11".

Pair $250.

James Robinson
INC.
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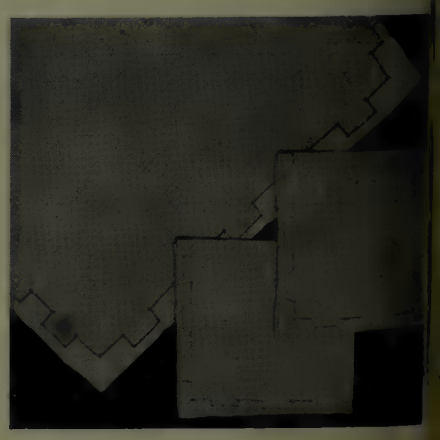
COASTER WISE. Are you ready for the holidays? Put wings on your spirit. Have a Christmas contagion that everyone will catch, and you can begin by getting these coasters and highball jackets for all your friends. They're initialed with three letters in cork on green, red, blue or brown cork backgrounds. Really grand! Jackets $.69 each, coasters $.29. Postage extra. Hand Craft Studio, 782 Lexington Ave., N. Y.



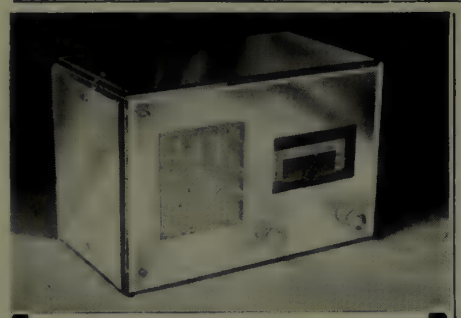
MINIATURE WINE COOLERS, nostalgic as a remembered wish, graceful as a courtesan's ball gown, exciting as Christmas morning. Copies of old Sheffield pieces, silver plated on copper, they measure 4" high, 3½" in diameter and cost $11.50 the pair. Use them for cigarettes, for Victorian nosegays, or simply as decorative pieces. They're really lovely. G. W. Richardson & Son, Syracuse, New York.



PLAY ALONE AND LIKE IT, and you'll adore it if Autobridge is the game. The Woman's Club, Junior's marks, Peggy's beau, your husband's troubles will go phttt. You'll be glued to the board and your bridge will be amazingly good. This Textolite model is $3, 24 deal sheets 50¢, and 24 new dramatic hands are edited each month by Ely Culbertson. Lord & Taylor, New York.



IRISH LINEN. This tray set couldn't be more beautifully made if the leprechauns themselves had worked it with their magic fingers. It's hand-hemstitched and comes in glowing shades of peach, yellow, green, white or blue. $3.75. Incidentally, this linen house is well worth a look around. William Coulson & Sons, 730 Fifth Avenue, New York.

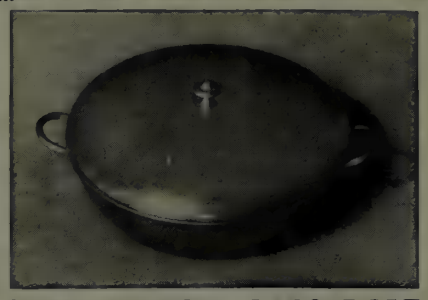


Exquisitely
MODERN

This smart 6 tube superheterodyne radio will add sparkle to the boudoir, den, or living-room. The cabinet is built of mirrored crystal and the speaker grille is frosted glass. Comes in blue, rose, and crystal. Extremely selective, sensitive, and powerful. Built-in aerial, dynamic loudspeaker, and illuminated dial. It's 12" wide, 8" high, 7" deep. Price: $65.00. Orders shipped express same day received.

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AN UNUSUAL GIFT



THE FRENCH CASSEROLE

of lustrous copper, bronze handles and knob, all highly polished, is appreciated by the smart hostess. This casserole is indestructible and makes a lifetime gift.

8" diameter, 1½ quart capacity

Polished copper, block tin lining .. $5.50
" " silver lining 8.75
All silver plate, a beautiful ensemble 12.00

This is only one of our "De Luxe" copper items. Chafing dishes, plate warmers, buffet food servers and numerous other articles are shown in our copper Catalog "C".

Prompt attention given mail orders.

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Cut Crystal Cooler for caviar, chopped egg and onion packed in ice. Removal of 3 compartments makes it a beautiful center bowl. $22.
Polished liqueur set . . . 6 glasses, hand engraved grapes, massive weight. $14.

Colorful floral centerpiece. Booth's Silicon China. 3 sizes. $9, $12, $15.

Royal Crown derby dessert plates . . . eggshell weight . . . 6 assorted pastels. $165 doz.

In white and gold, $150 doz.

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. . . different and practical gi

Useful for plants or flowers. Met
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indirect lighting at extra co
Hand carved wood in any fini
The smaller—7½" wide x
8¾" high .....$10.
The larger—8½" wide x
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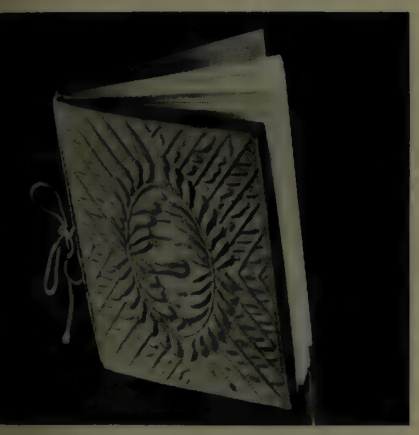
SHOPPING



BEAUTY AHEAD! What can you do to make your hair glossy, your eyes shine, your skin clear? You'll need these assets during the holidays and you'll get them by taking vitamin capsules, one black and one amber with your breakfast. They're called Vitamins Plus and contain Vitamins A, B, C, D, E and G, *plus* liver extract and iron. You'll sing in the shower again! 24 days' supply, $2.75. Kaufmann's, Pittsburgh.



ALADDIN'S LAMP had nothing on this pair, because everything you want they give you: grace, atmosphere, chic and, of course, superfine lighting. They're hand blown two-piece hurricane lamps with prisms, as tinkling and rhythmic as silver rain drops, and the price will make you look like a Cheshire cat's sister. $6.50 the pair. Reits Glassware, 613 Lexington Avenue, New York.



PARTY DRESS for the popular pocket size magazines. It's made just for them of hand-quilted taffeta and comes in any color. If you're a night reader, keep it alongside your bed, or have a jacket made up to harmonize with your friend's room as a Christmas present. Costs $2.75 at Eleanor Beard, 446 Park Avenue, New York.



ROMANCE AT YOUR FEET. Here's a rug with one of the world's oldest love stories as its theme, Cinderella and Prince Charming. 30" x 50", it's hand-hooked and in mercerized jersey costs $21.50, in all wool yarn, $23.50. The scene was taken from an old German print, and notice the light streaming from the castle door, the slipper on the stair. Laura Copenhaver, Rosemont, Marion, Va.

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COME and see our new display room in Chicago at 906 North Michigan. You will enjoy seeing some typical Regina creations—things you'd love to own. Regina representatives you have always consulted will continue giving you their personal, experienced services in your own home.

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This beautifully packed box contains Dragees de Verdun; finest burnt Almonds; Pralines from Paris; Barry Chocolate Almonds from Czechoslovakia; Raspberries and Blackberries with soft fruity centers from Vienna. A truly regal gift at $4.50 complete.
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Imported Table Delicacies
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A TIP TO THE MERRY...THE NEW

"Jigger-Chaser"

Give your good whiskey the chance it deserves. Pour your chaser in the lower part of the glass. Then float the whiskey in the top part...and enjoy the full flavor of your drink. An intriguing "Oh" and "Ah" gift of shimmering blown glass. 3¾" high. Postpaid $6 doz.

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of guaranteed washable rayon crepe with alençon lace. Single cover, 8.75. Double cover . . . 9.75
Matching pillow case . . . 3.50

AVOID **SUDDEN** HEART STRAIN
Don't Climb — — RIDE Upstairs

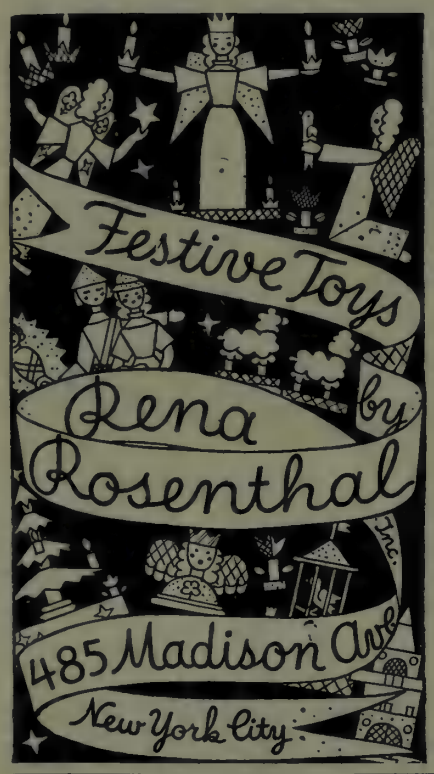


An athlete goes in training for unusual exercise, but many middle aged persons will tackle a staircase after sitting for hours, throw a heavy and sudden load on the heart, and wonder why they are short of breath and a bit dizzy. Stair climbing is a dangerous form of over-exertion. Be on the sensible side and equip your home with a Sedgwick Electric Elevator or Stair-Travelor. Smooth, safe travel for all the family. Recommended by physicians. Readily installed. Moderate cost. Budget payments. Write for new booklet.

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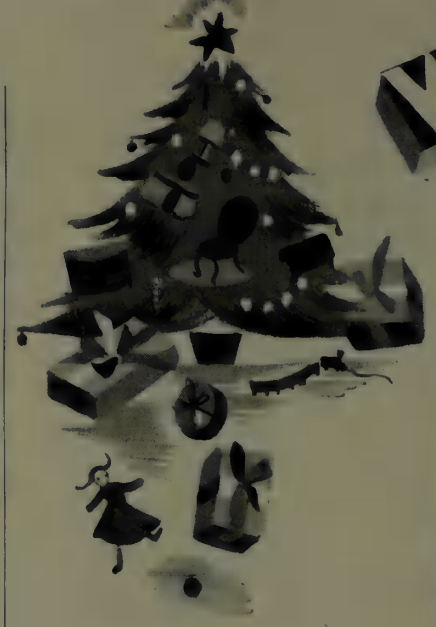
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Here's utter comfort for indoor loafing! These Mexican house slipper sandals make ideal gifts for men, women. Hand-woven of same honest steerhide as outdoor type. All sizes for men or women.

TO ORDER
Send shoe size, if possible outline of foot.



The OLD MEXICO SHOP
SANTA FÉ, NEW MEXICO







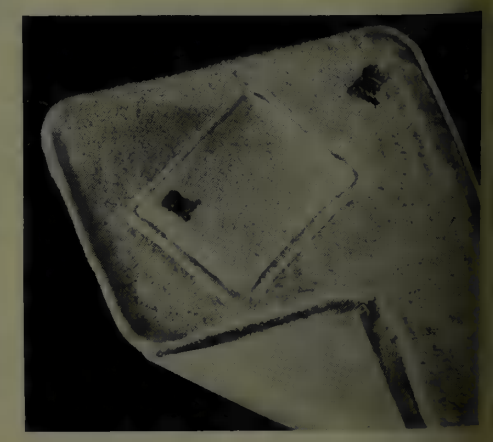
TOUCHÉ! Once more Alfred Orlik has us tingling with admiration. This time it's a pair of pure lead crystal hand-cut cognac bottles that make you think of terraces awash with moonlight, tinkling glasses and low laughter. There really is a magic about them that will make them your most cherished crystal pieces. 7½" tall, $10 the pair, $.50 for each initial. Alfred Orlik, Inc., 395 Madison Ave., N. Y.



IT'S AN EGG WARMER, at least it was originally, but now it has become as handsome a decorative piece as we've seen anywhere. Decidedly Victorian in feeling, it combines the dignity and unself-conscious charm of that period with the simple grace of today. Fine for flowers or bon bons. Silver plated on copper and no two are alike. $15 each. Olga Woolf, Ltd., 509 Madison Avenue, New York.



POPULAR HOSTESS. Think of the poor benighted teetotaler when next you entertain, and serve tomato juice. Here's a very chic set indeed which includes the flagon and six tomato shaped glasses with sippers. Remember, too, that the first of the year is just around the corner with resolutions galore and the water wagon will groan under its new load. $2.95. Scully & Scully, 506 Park Ave., N. Y.



A YOUNG MAN'S FANCY (if he's *really* young) turns after his bath to thoughts of kicking heels and examining toes. So here's a kicking pad with matching pillow for your son and heir or dimpled daughter. It's rubber-lined, is made of toweling and comes in pink with blue or vice versa with a choice of designs. $5.75. Maison de Linge, 816 Madison Avenue, New York.

CHIPPENDALE BUTLER'S TRAY TABLE
Solid Mahogany. Period about 1750.



Size 17 in. high. Top 34 in. long x 26 in. wide, with leaves extended. Top 18 x 28 in. when leaves are up. All FOUR leaves can be extended.

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SHOPPING



TOWEL TALK, and this Haynes gift set will have the lucky recipient standing on her ear with excitement. The box is festive and includes two bath towels, two guest towels and two wash cloths. The colors are peach, maize, green, blue, orchid; and the price, if you please, is a mere $2.95. James McCreery, 34th Street between Fifth and Sixth Avenues, New York.



GRACE NOTES that will wing their way to the beauty-loving corner of your heart and make you glow with pride. They're Wedgwood garden pots in the famous dark blue with white Grecian figures in bas relief. If you have a pair of bookcases flanking a fireplace, put them on the top shelf. They'll give a haunting headiness to your room. 5½" high, $7.75 each. Ovington's, Fifth Ave. and 39th St., New York.



THE MUSICAL TREE. You may be sure that the nursery will be wild with excitement when its tree starts playing Silent Night, Jingle Bells or Noël. It's 16" high, is covered with imitation snow and rotates on a white base as it makes music. Only $4. The two red candles, which are terribly handsome, cost $2 for the big ones, $1 for the small. Express collect. Evelyn Reed, 524 Madison Avenue, New York.



BUTTERFLY KISS. Your finger bowls will bring your dinner to a ravishing finale, and all because of this dram of different-ness. It's a butterfly with spun glass wings, a blown glass body and in all the true shades. As gently provocative as the fluttering of silken lashes against your cheek. $4.50 a dozen. Plummer, Ltd., 695 Fifth Avenue, New York.

Linen Purveyors to the British Royal Family Suggest

AN IDEAL CHRISTMAS GIFT!

This seventeen piece luncheon set... typical of the quality linens supplied by this house since 1759... is commended to you as an ideal Christmas gift.

The set comprises seventeen pieces...runner and 8 place mats of finest oyster white organdie embroidered in ■ lovely blue and white daisy design, with 8 superior quality linen napkins embroidered to match. Mail orders filled. Charge facilities available.

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$18

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Write for free booklet giving histories of old designs

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—for the intimate meal

Here's a silverware service of the size you've been wanting—for the matching platter and dish hold just enough for one or two (or even three).

Heavily plated on copper, with modified gadroon edge, the 7" platter is $5. The 8" entree dish, with divider, but without cover is $6.50. For the two pieces, **$10.95.**

The covered entree dish, without divider, is $7.50—or **$11.95** with the platter.

The covered entree dish, as pictured, with divider is $9.00—or **$12.95** with the platter.

Shipping charges prepaid in adjoining states. Otherwise collect.

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These smart new dripless covers, which fit any size glass and bottle, are made of genuine "Lastex" and processed yarns. They come in white with scarlet, azure, yellow, green, dubonnet and navy. A delightful gift in an attractive gift package.

Set of 6 for $1.00 postpaid.

Please send.....sets of HI-JACS for which I enclose check or money order for $....

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The Spinet Cabinet



The vertical in Spinet form . . . designed and fashioned after the original SPINETGRAND.



PUNCH SET

Here's an attractive and serviceable 10-piece punch set of Colonial simple line pattern, consisting of a 2 gallon size punch bowl, ladle and 8 matching cups which is certain to be greatly appreciated by the recipient.

$7.00 complete set

Additional cups available, 39c each.

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We call this smart cocktail set "Epsom Downs." It's an inspired gift destined to be received and filled with Christmas cheer.

• *4-piece cocktail set: 8-ounce shaker (chromium-plated top) and two glasses with "horsy" designs; rectangle tray walnut base with round corners, trimmed with russet leather; chromium-plated stirrup handle* **$7.50**

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• *Mail Order Dept.*, 19 W. 34th St., N. Y.



CHINESE CANDY BOX

AT $5

Beautiful Mongolian enamel box with raised decoration of the Chinese precious symbols, the knob ■ Chinese Foo, 5¼" in diameter, 4¼" high. Lined with jeweler's enamel.

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of various periods, colors and sizes represented in our carefully selected stock. They are not catalogued, as our collection is constantly changing; but we shall be glad to send photographs if you will indicate in a general way the type required.

■

Mantels Screens Andirons Grates

Edwin Jackson INC

[illegible] 60th St. NEW YORK

CALIFORNIA FRUITS

Selected New Crop



SENT ON APPROVAL
10-lb. Family Ass't.
Delicious SUN-RIPE Fruits
Packed in 2 Redwood Boxes
2½ lbs. LARGE WHITE FIGS
2½ lbs. CALIFORNIA DATES
2½ lbs. MAMMOTH PRUNES
2½ lbs. WHITE RAISINS
$3.00 Express Prepaid

Send no money now. Pay me after you taste them. If they are not the most delicious dried fruit ever eaten return them at my expense.

Canoga Farms, R.F.D. 44, Encino, Calif

Gentlemen, kindly send me your special family size assortment of SUN-RIPE fruits all charges prepaid.

If after sampling the fruit I am not entirely satisfied I will return the rest to you at your expense, or I will send you the $3.00 by return mail.

Name_____
Address_____
City_____ State_____
Bank or other reference_____

If you wish to send check with order I will include a sample of my delicious DATE-NUTS.



JAMES ROBINSON. This shop has such an aura of quiet dignity and thorough knowledge of old silver that we feel strangely anti-climactic describing their pieces. However, this sauceboat and tray are of English plate in the George III style, with a gadroon border, and its inherent fineness will cling to the piece forever. $15. 737 Fifth Avenue, New York.



RING OUT THE OLD and ring in these new cocktail napkins. Both kinds are of fine linen and the bell-shaped ones come in brown and white, red and white or green and white. 65¢ each. The others are plain white with yellow, green or red trim and matching wooden bells. Set of 8, $6. Rena Rosenthal, 485 Madison Avenue, New York.



ADD-A-PLATE. Why not start your daughter off on a china trousseau, one piece at a time? Perhaps she'd like the same pattern her grandmother had, or something severely plain—whatever her preference, Spode can fill it. Left to right: Famille Rose, bone china, $70 the dozen, Black Starr & Frost-Gorham, New York; Indian Tree, $27, Wanamaker's, New York; Gainsborough, $25.08, Macy's, New York.



CATNIP. Don't forget cats like Christmas, too, and catnip is their favorite vegetable. Doris Bryant, who knows all their whims and phobias, has special Christmas packages which come in three sizes costing $.35, $.55 and $1. But don't give your pet too much at a time or you'll have a tipsy tabby on your hands. Doris Bryant, 70 West 11th Street, New York.



OUTING KIT

The Ideal Holiday Present

An outing kit that contains two qu[illegible] size thermos bottles each with four c[illegible] and a sandwich box neatly fitted i[illegible] pigskin-like case. **Complete $6.**

Or OUTING KIT JR. that contains [illegible] thermos bottle 1½ pint size with [illegible] cups and sandwich box in a pigs[illegible] like case. **Complete $3**

SCULLY & SCULLY, I[illegible]

"The Smart Gift Shop of New Yo[illegible]

506 PARK AVENUE, NEW YOR[illegible]
at 60th Street Wickersham 2-25[illegible]

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SHOPPING



PEEK-A-BOO. The most beguiling mirror that ever an eight-year-old made faces in. The handle is a locket, the stem a neck and the frame of the glass is the pertest head of blond curls imaginable. The idea, of course, is that when small fry starts posing her face is framed with cork screw curls topped with ■ hair ribbon. $6.75 express collect. Miriam Stevenson, 435 Park Ave., New York.



CLOCK WISE. This timepiece will do you proud and it will bring a finis to fidgety friends who have to catch trains. The case is mahogany with polished brass wheel spokes and an hour and half hour chime. With either ■ self-starting electric or an 8-day key wound movement, the price is $15. B. Altman & Co., Fifth Avenue and 34th Street, New York.

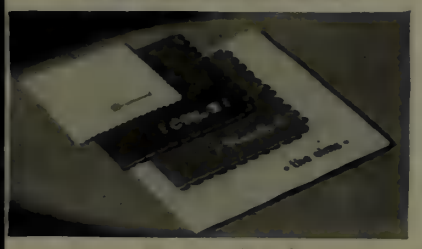


KENSINGTON WARE. Four ash trays and four match boxes of the famous ware that you never have to polish. A year from the day you get it it will still be glinting with highlights, lustrous and bright enough to reflect your own pleased face. A fine gift indeed, and one that any *hausfrau* will bless you for. $5 the set at Lambert Bros., Lexington Avenue and 60th Street, New York.



LITTLE JACK HORNER isn't the only one who can use his thumb for plum pulling. Schrafft's has done ■ pretty thorough job with their pudding. It's rich with fruits, nuts, candied citron, lemon and orange peel—and flavored with fine old brandy. We hope your mouth is watering, because ours is. It comes in ■ maroon china bowl and in various sizes. $1, $1.25, $2, $3. Schrafft's, 58 West 23rd St., New York.

Win Favor with



Personalized

PAPER NAPKINS

100 Napkins **$1.25** *Printed in white on color, or color on white*

■ A perfect present for party-planners, and ultra-smart for your own use.

In three sizes for cocktails, luncheon or supper (9", 13" and 17" squares), of Dennison's *("superfine")* paper, printed with first or last name, initials, or the name of the estate. 9" and 13" napkins printed in frosting white on navy, turquoise, scarlet, coral or yellow. Or white, all sizes, with red, navy or green.

Gift boxed. Specify color, and name or initials desired, in your mail orders.

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Our Screens, being hand painted, radiate lasting beauty, and add color, charm and distinction to any home. And ■ decorative screen has such a variety of uses!

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Attractively Packed in Holly Box
Exact Copy of 16th Century CLIPPER SHIP STYLE

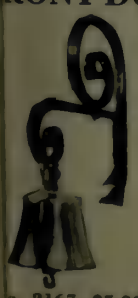
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OUR NEW CATALOG, "Entrance Appointments", now ready, illustrating everything for the front door and hall. Letter Boxes, Foot Scrapers, Railings, Knockers, Lighting Fixtures, Name Plates, Signs, Bells, Hardware, Numbers, Door Stops, Chimes, Shrines, Interviewers, Period Porches, Card Trays, Candlesticks, etc., in Brass, Iron & Lead. Modest prices.

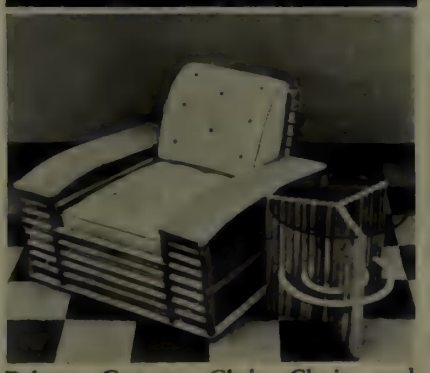
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Ahoy Below!

Three ceramic figures created by Goldscheider of Vienna give you the low-down on just how well they'd look in your home. 9½" H. At reduced prices! Sold individually for $6.00 and 3 together for $15.00.

A torso overlooks the scene. Terra cotta body, turquoise hair. 12" H. May also be had in black with red or copper hair. $12.50.



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FRIENDSHIP
HAND CLASP LAMP
Complete with shade
Hand-carved Pickled Pine
$28.50 *Express Collect*

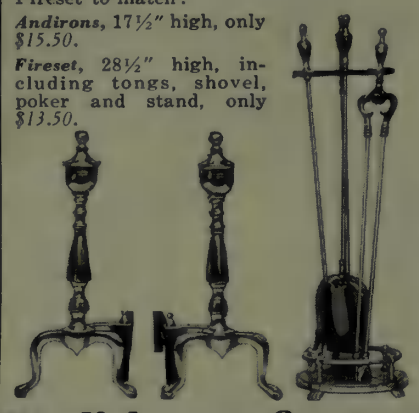
Miriam Stevenson
435 PARK AVENUE, NEW YORK

Dress Up Your Fireplace for Santa Claus!

● He'll be delighted to step out of your fireplace and find it fittingly equipped with this gracefully designed set of 18th Century Andirons in Cast Brass, with Fireset to match!

Andirons, 17½" high, only *$15.50.*

Fireset, 28½" high, including tongs, shovel, poker and stand, only *$13.50.*



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"Everything for the Fireplace"
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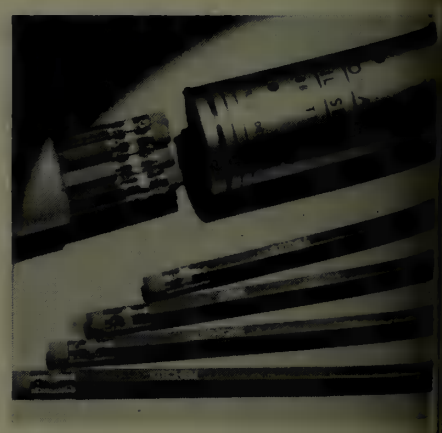
THREE IN ONE for the woman who is a crank about table appointments. The etched glass bowl, shrimp cup and tomato juice glass fit together as nicely as you please and yet have three distinct functions. Pack the bowl with ice for either the shrimp cocktail or tomato juice and you'll wonder how you managed before. $2 each. El Futuro, 1283 Sixth Avenue, New York.



CHRISTMAS CUPBOARD. Be sure that your holiday pantry is well stocked and do make it festive. This box of four cheese crocks will do the trick and make it glow with excitement. In it are Cheddar cured in port, Roquefort in sherry, Stilton in port and Edam in Sauterne. Complete set $2.35, postage extra. Maison Glass, 15 East 47th Street, New York.

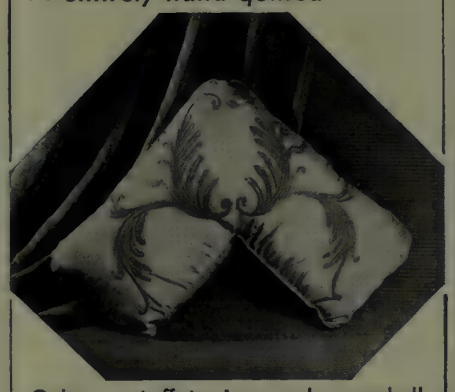


BOTTOMS UP. A sophisticated rondelay of napkins to set your cocktail party on its dancing toes. They're embroidered in Switzerland and the fish design is scaled with whimsical nonsense. These make an "ice cream" present to the daughter or niece who is trousseau collecting. They are $8.75 the dozen and come from Grande Maison de Blanc, 746 Fifth Avenue, New York.



PENCIL POINTS. Stick them in the toe of your mother's Christmas stocking. A dozen No. 2 Dixon pencils of assorted colors come in a tubular box, each one imprinted in gold with Kitchen, Desk, Bridge or Telephone. If you keep them where they belong, you'll eliminate those frenzied searches. $.75 for 12. Abbott Pencil Co., 72 Hilcrest Avenue, Grosse Pointe, Mich.

Head-rest Pillow
. . entirely hand quilted



Celanese taffeta in peach, eggshell, or light blue—with trapunto quilting, it makes an ideal gift for anyone. Design done in dark padding to show delightful contrast. **$4.50**

Also a large selection of hand quilted
Sachets $1.00—Hanky Cases $1.25
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LACES—ART NEEDLEWORK
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FISKE FRUIT CAKE

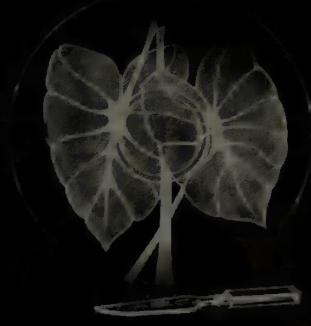
Steeped to extra lusciousness in rare old Brandy, Sherry and Rum. Basted with vintage Sherry wine and aged in wax-lined airtight containers. Made with finest imported cherries, citron, glacé pineapple, raisins and nuts. Price per pound (postage prepaid): East of Mississippi $1.20; west of Mississippi $1.30; Canada $1.40. In 2, 3, 4 and 5 lb. colorful gift containers—

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Order now. Last year our entire stock was sold before Christmas—And it takes many months to age FISKE FRUIT CAKE.

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to find [illegible] no one else can find
[illegible] with carole stupell . .
api leaves sand blasted on a
[illegible] or cheese plate
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carole stupell ltd.
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(Name Copyrighted) Regular size 2" x 1½"
25 for $2.00 50 for $3.50
100 for $5.00 500 for $20.00 1000 for $35.00
With your initials *and* picture of your hobby or pet (sailboat, golf clubs, horse, dog, etc.) 50 percent added to above prices.



Miniature Handbag Size 1⅝" x 1⅛"
25 for $1.50 50 for $2.50
100 for $4.25 1000 for $27.00 500 for $15.00
Initials in red, green, silver, gold, black, blue, white, purple on any of the following backgrounds: black, dark blue, silver, gold, white, light blue, light green, red. Packed in gilt tin fire-proof gift box.

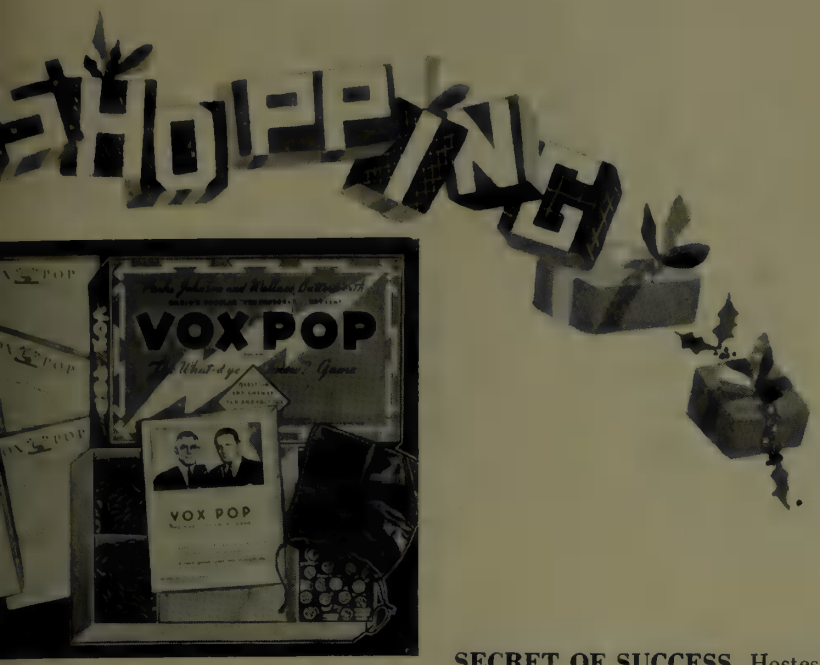
In ordering kindly specify regular or miniature size, number of packages, color of cover, color of monogram, style of monogram, your name and address. Print initials plainly, underlining initial of last name and enclose check with your order.

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A glareless shaving and make-up mirror makes the perfect gift.
Throws indirect light upward on face; no glare or shadow. Fully chrome plated and with outlet for electric razor, it can be used on a dresser or attached to the wall.
With 8" beveled plate glass..$12.00
With 8" magnifying glass.... 17.00
Write for folder showing floor model

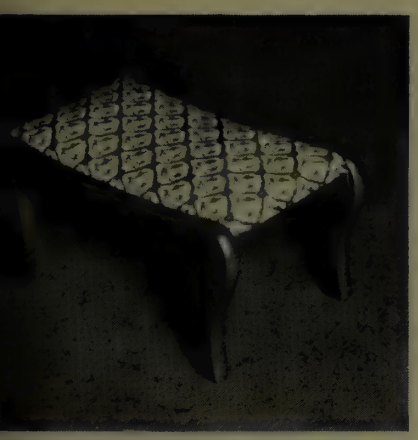
NEWTON *Electrical*
MIRROR, INC.
174 WORTH ST., New York, N. Y.



SECRET OF SUCCESS. Hostesses the country over are learning they can give parties to make hermits grow chatty and sophisticates unlax. It's easy—just play games! Vox Pop is one of the best and furnishes more posers than a school exam. For example: "What is the smallest number divisible by every number from 1-9 inclusive?" $.49. Gimbel Bros., Broadway and 33rd St., N. Y.



AN ORCHID TO YOU. It's a bowl of Verlys glass with a swirling orchid design that has the rhythm and lushness of a jungle fantasy. Your salad nights and buffet suppers will be monuments to your reputation as a hostess. 14" in diameter, 1⅝" high and the price is $6.50. Stern Bros., 42nd Street between Fifth and Sixth Avenues, New York.



UPSY-DAISY. And here's a new kind of heaven, specially designed for your shopping-weary feet. It's a mahogany footstool in a Colonial pattern and measures 10" x 15" x 7" high. If you want to cover it yourself, you need a piece of material 12" x 8", but covered in a stock tapestry or velours the price is $4.75. Biggs Antique Co., 316-318 East Franklin Street, Richmond, Va.



CHECKERBOARD CHIC that finds the perfect medium in a lacquered cocktail tray. Be careful, though, that your guests don't get in a huddle and ponder over moves to the detriment of your specially prepared Old-Fashioneds. Of hardwood with the black, red and gold colors, $6. W. & J. Sloane, Fifth Avenue and 47th Street, New York.



IT'S A WORK OF ART!
(And a RADIO, too!)

At last it is possible to own the finest of radios, yet keep your furniture in tasteful harmony. Haynes-Griffin, in cooperation with one of America's foremost creators of fine cabinetry, presents custom built radios and radio-phonographs in cabinets of distinctive period design. Why not write for a catalogue today?

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This silver has been used but is offered in first class condition and materially under the price of new.

★ ***Unusual Silver*** ★

We have one of the largest stocks of unusual silver in the United States, same consisting of tea services, compotes, pitchers, etc., by America's leading silversmiths, also foreign makers.

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CHRISTMAS CHEER



TOM AND JERRY

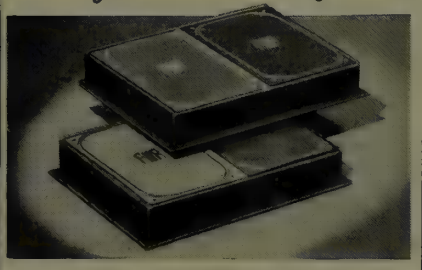
is a hot sweetened drink of rum and water spiced with cinnamon, and beaten up with eggs. You serve it in such a bowl as this, and drink it from these sturdy mugs. This would also be suitable for wassail or any of the other hot drinks.

Seven piece set, bowl and six mugs $4.50. Additional mugs $.40 each. Set available in Ivory and Crimson or Ivory and Copen Blue.

Old English recipe included in shipment.

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*By the makers of Congress Cards.
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37TH STREET

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An electric flower pot

Charmingly decorative—a glazed pottery vase with a flower that glows with a cool iridescent light. 5 ins. high, A.C. or D.C.

Guaranteed 2,000 hours.
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A delightful child's lamp, with a cast metal base. Within the glowing light stands Popeye, Mickey Mouse or Donald Duck.
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Pick up live coals, or handle red hot pots, pans and grids! My heavily lined "Kool-Grip" Asbestos Gloves provide positive protection against burns, or discomfort from the radiated heat of a blazing fire or camp stove. Indispensable for outdoor cooking. A real boon around the open fire at home. Sent postpaid in attractive gift box, as illustrated. Specify Mens' or Ladies' Size when ordering.

$3.50 A PAIR

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FOTO-TAINER
The modern "pocket" album
SENT ON THREE DAYS' APPROVAL.

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Im. Leather	$2.00	$2.75	$4.00
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*Lined with silk.

Complete catalogue on request

If money is sent with order, initials or name stamped in gold FREE.

MEVI, 228 E. 45 St., New York, Dept. B



Christmas Made Easy

Order these gracious gifts and check off the difficult people on your Christmas list. All shipped express collect.

SALT and PEPPER: A beautifully styled pair of sterling silver over 4" tall with weighted ends. Per pair $5

CANDELABRA: Christmas and candles go together. These graceful candelabra of sterling silver stand 6¼" high. Each $5

ARTICHOKE PLATES: The artichoke stands in the center. A well holds the sauce and the rim holds the discarded leaves. Gleaming white . . . . $3.50 ½ doz.

SALAD SET: 9" wooden salad bowl with sterling silver base and fork and spoon with sterling handles. Complete $11. Fork and spoon only $3

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Jewelers Since 1877

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For Xmas Gifts! **PENCILS** *with* **NAME** *in* **GOLD**

Prevent loss of pencils by getting an Abbott Personal Pencil Set—pencils with your name in gold. Dixon No. 2 pencils in tube-style box. Ideal also for school children. Set of 12, all one name, 75c—six, all one name, 50c postpaid.



Utility Set

Six Dixon No. 2 pencils—two No. 3, one red and one blue marking pencil, and 1 indelible with metal point protector—all for $1, postpaid, complete with your name on every pencil. **Bridge Set** — Hostess size pencils. Pastel shades. Name in black—8 for $1 postpaid.

Order today for all on your gift list. 24-hour shipment.

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SMART SERVICE FOR SALADS



● Eight clear glass plates and a glass bowl through which guests see luscious vegetables in full, beautiful colors, drawn in a modern manner and enduringly applied. The bowl of simple, Swedish-modern design, measures ten inches across; the plates eight inches. Attractively packed, "Gayware" makes a "different", appreciated gift. Wooden salad fork and spoon included. Express collect.

$5

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including wheel locks, flint and percussion locks in both guns and pistols from the 17th Century onwards; many in pairs. Our Edged Weapons start from the 16th Century and embrace basket and cup-hilt rapiers, broad swords, dress swords, daggers and poniards. All weapons are of English, French and Flemish origin and were acquired in Europe from private collections.

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Dealers in Antiques
Established 1881

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NEW ORLEANS



NOBLESSE OBLIGE. If you're a natural beauty, make it stick and if you're a duckling it's easy to become a swan. With the Newton Electrical mirror makeup is an art, shaving a lark. The mirror is 4'3" from the floor and adjusts to 5'8". The adjustable tray is 4" x 8" and the razor outlet is below the mirror. $32.50 with beveled mirror. Newton Electrical Mirror, Inc., 174 Worth Street, New York.



A PENNY for your thoughts about these cocktail napkins, and unless we're awfully wrong you're tossing mental bouquets. At any rate, we are. They're made of Swiss hand-embroidered linen and come in assorted pastels. Each napkin has a different hunting design, as spirited as the baying of hounds. $9.75 the dozen. Léron, 745 Fifth Avenue, New York.



PITCHER. It's silver plated in the Reed and Barton manner, has a capacity of five pints and just loves sitting under Christmas trees. Its design is severely simple with a sturdy sort of grace to the lines that blends beautifully with the Swedish Modern decoration. $10. The Rose Shop, Champaign, Ill.



TOMTOMS AND TOTEM POLES. Two sets of pottery, Wampum Bead and Inca, that have the color and spirit of a native war dance. The Wampum Bead, above, comes in Cherokee blue, Navajo brown or Iroquois red and both patterns have honey-colored grounds. Complete set of 61 pieces, service for 8, $16.98 in either design. Cavitt-Shaw, Potters, 39 West 23rd Street, New York.



This Unusual Crystal

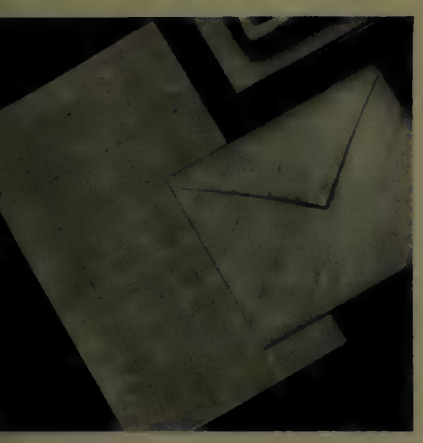
Candy Box

Comes in two styles. Either with an amber apple on chrome cover or an all crystal apple on gold metal cover. $7.50 express collect. Diameter 7¼"

GERTRUDE FREY
211 West 79th Street
New York City
Phone Endicott 2-8092.



DOG-DOM will be a race of men-about-town after you follow the instructions on these trimming charts. They're beautifully illustrated, each with an etching of the breed suitable for framing, and come with complete instructions on your favorite dog. Send a batch to that friend who has a kennel. Only $.25 each. Duplex Dog Dresser, Mystic, Conn.



THANK-YOU NOTES, and you'll be having plenty of them to get off, will be particularly glowing written on this Eaton paper. Its design is as subtle as Debussy's music—faint peach squares on soft gray—and your correspondence will increase by leaps and bounds. $1 the box at Arnold Constable, Fifth Avenue and 40th Street, New York.



ANDIRONS to make your hearth mellow with dancing shadows and hissing embers. 10½" high, of solid brass, they may be used as andirons in a small fireplace or as rests for the fire tools in a regular sized one. $15. Incidentally, this shop has such a fine selection of antique wood and marble mantels that you'll want to browse about for days. Ye Olde Mantel Shoppe, Inc., 251 East 33rd St., New York.



THE PROOF OF THE PUDDING is in the eating, so the old adage goes, and the proof of the vase is in the ring of the glass. When you snap your finger against the rim of this Orrefors vase it sounds as if the Philharmonic were tuning up. Seriously, though, it's an extraordinarily graceful piece, about 10" tall and costs $7.50. Roa Higgin, 613 Madison Avenue, Toledo, Ohio.

PARIS searches the world for LAMPS





English Staffordshire with lovely print of famous Lady Jane. 22 in. high. Reg. value 10.00 **6.98** complete

Our buyers scour Europe for rare, and preciously individual pottery, crystal and china bases. We then "custom style" mountings and shades to their individual charm in our own workrooms. Many are ensembled with cigarette boxes and ash trays.

MAIL ORDERS FILLED



French Sevres, oxblood color. 25 in. high; antique gold satin hand made shade; three-way light. Reg. value 29.98 . . . . . **19.98** complete



Czechoslovakia hand Polished crystal 21 in. high Novelty brocade hand sewn shade. Reg. value 14.98 **9.98** complete

Paris SINCE 1912 DECORATORS

NEW YORK 433 Fifth Avenue 2271 Broadway 39 E. Fordham Road
BROOKLYN 926 Flatbush Ave. 1589 Pitkin Ave. NEWARK 903 Broad St.



FOR DOLL COLLECTORS . . .

Queen Mary

We imported this doll from Liberty of London, who received permission from the Lord Chamberlain's office to show Queen Mary in her coronation robes. She wears her cape of royalty, with the five rows of ermine tails. The star of the Order of the Garter, with its blue ribbon, sparkles on her breast. Pearls trim her gold colored dress.
9½ inches tall $10.00

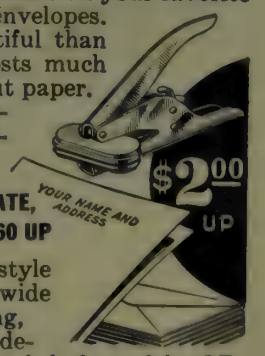
OTHER DOLLS OF THE BRITISH COURT IN FULL REGALIA

King George VI—Queen Elizabeth, in their most regal robes. Each 11½" ...$16.50 the pair
Yeoman of the Guard—the Beefeater—in costume designed by Michelangelo, 11" $6.50
John Bull, 10", with coat tails and topper 4.00
Speaker of the House of Commons, 9", in black and gold official robes 7.50

KRUG
INTERNATIONAL DOLL HOUSE
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Raised-Letter Stationery

With this unique Steel-Die Embosser your name and address, monogram or initial is quickly impressed in distinguished raised letters on your favorite note paper and envelopes. Far more beautiful than printing and costs much less. Will not cut paper. Personal embosser, lifetime guarantee, $2 up.



NOTARY, CORPORATE, LODGE SEALS, $3.60 UP

Write for free style sheet showing wide range of lettering, initial and seal designs for hand and desk models. ORDERS SHIPPED DAY RECEIVED. Sold also by many stationers and department stores.

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1445 37th St., Brooklyn, N. Y.

"THE SPOON IS THE ENEMY OF THE HIGH-BALL"
BILLY BAXTER CHRISTMAS PACKING

1 10 oz. [illegible] packed with Christmas decorations, one kind or sorted [illegible] charges prepaid to the door of recipient.

e Four Giants are Billy Baxter Club da, Billy Baxter [illegible] Billy xter Ginger [illegible] Billy Baxter Sarsaparilla.

[illegible] PACKAGE $1.85
For a [illegible]

TWO-DOZEN PACKAGE $3.50
A substantial token

FOUR-DOZEN PACKAGE $7.00
A [illegible] luxe Yuletide remembrance

Send for complete list of the Billy Baxter Line, together with [illegible] booklet.

LLY [illegible] THE STREET SERVICE, [illegible] Cheswick, Pa.



Smart Suburbanites Use
REFLECTO NAME PANELS

—and ornamental Bird Markers on lawn or driveway to locate their home by night or day.
EACH LETTER CONTAINS GENUINE REFLECTO JEWELED LENSES WHICH BRILLIANTLY REFLECT AUTO HEADLIGHTS AND STREET LIGHTS.

Reflecto Letters or Numerals are Inexpensive

PRICED ONLY—
1 or 4 inch letters.....95c each
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Add $1.50 for attractive weatherproof panel as illustrated ready to stick in lawn. Bird Markers with lenses $1.00 each. Red. Blue. Yellow.
Order Today—Specifying Color and Size of letters desired.

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Dep't B 110 W. 27th St. NEW YORK



THE CHIEF OF TRUNKS

by

Oshkosh



CHIEF OSHKOSH, the trunk that travels blithely and lets its owner do likewise. The one illustrated has sixteen hangers, and a dust-proof door that permits you to lock the garment section as well as the drawers. Built-in laundry bag and trap door for removing linen. $215. Other sizes, $145 to $225. Taxis (miniature wardrobes) $70 to $85.

OSHKOSH TRUNKS, INC.

10 EAST 34th STREET NEW YORK

Write for our new booklet "Luggage Prescriptions"



Painted as shown.. $55.00
Waxed pine..... $37.50

Off Beaten Paths

This Conestoga Bureau, from the interior of Pennsylvania, will be a delight in any home . . . an antique of heirloom value. This is only one of many pieces collected by us to adorn some fortunate home. Ask for Circular B-12.

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Sole American Agents for Zuber & Cie, Desfosse & Karth, Paul Dumas

GENUINE OLD VIRGINIA
Peanut-fed
SMITHFIELD HAMS

OVEN-baked in Sherry wine, molasses, spices and brown sugar; from a century-old plantation recipe. These selected Smithfield Hams are slowly cured and smoked for months over fragrant hickory logs.

Delightfully Baked. Ready to Serve!

$6	$8	$10	$12
Small Family Size. About 6 lbs.	Larger Family Size. About ■ to ■ lbs.	Guest Size. About 10 to 12 lbs.	Banquet Size. About 12 to 14 lbs.

Post Paid—add 10% if West of Mississippi River

WHITE'S ■1 E. GRACE ST. RICHMOND, VA.



For Christmas Tables

Bells of shimmering cellophane, which look like glass. Silver clappers, and all tied with a beautiful red and silver bow. 22" over all. $2.85 Postpaid.

Like a snow-covered fir tree, ■ **lovely candle of solid wax.** Will burn for three weeks. Base of red or white painted metal, with silver stars. 15", $3.35. 19", $5.50 Postpaid.



MADOLIN MAPELSDEN
825 Lexington Ave., New York



WINDOW



IN THE BAG. This should be a "must" gift to almost every man, because it's really uncanny the way the masculine stoicism breaks down in the face of it. With monogram, it's of waterproof suède cloth, weighs 3 pounds and collapses perfectly flat. 15" size, $3.55; 20" size, 3.75; 24", $4.25. Can-Dle-Luxe Shop, 542 Madison Avenue, New York.



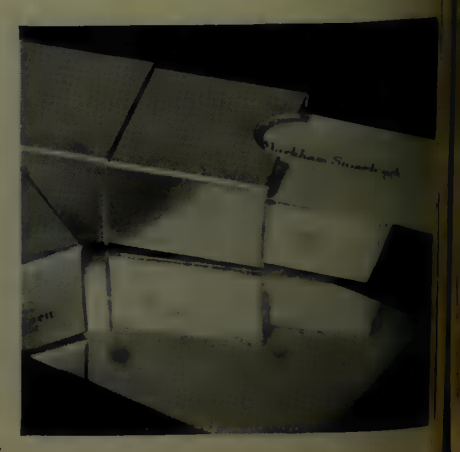
THIS MAN'S RULE. It's the sort of gift that will take care of that bachelor you can't think of a *thing* to give. The twelve-inch rule is of polished brass and comes in a leather case studded with brass buttons. You may have it in either ginger pigskin or red, blue or black calf for $4.50. Mark Cross, 655 Fifth Avenue, New York.



FAIRWAY FRACAS. If your husband is a mourner of lost golf balls or a hot-head when claiming ownership of a new Spalding Kro-Flite, get him this marker. It stamps any name deeply into the ball cover without injuring it and fills the letters with indelible ink. Comes with Built In Inker and two full alphabets. $2.50. George W. Jones, 1349 47th Street, Brooklyn, New York.



HUSBAND'S HOBBY. If he hasn't got one, get him this set of Stanley Tools and he'll find that out-of-office hours can be relaxing and fun. Seven tools come in a metal box: block plane, nail hammer, screw driver, 6′ Zig Zag rule, try-square, 12" panel saw, hand drill, a box of assorted nails and one of screws. $5.50. Lewis & Conger, Sixth Avenue and 45th Street, New York.



CARD TRICK. We think this idea makes a specially nice gift for a man, although any woman would love it, too. They're engraved parchment calling cards and a hundred of them, including the cost of the plate, are only $5. It makes your present ■ personal one yet it's in as good taste as a first edition of "Treasure Island." Georg Jensen, 667 Fifth Avenue, New York.



SHOPPING

TO HIM FROM YOU



FISH STORY. Your angler friend may catch a whopper, but if he's a real enthusiast the length of Mr. Trout grows inches with each telling. So here's a fisherman's creel to make his sport easy, his tales authentic, because it has an attached ruler. Made of canvas with a shoulder strap, it's ventilated, has a zipper fastener and is 10½" x 14½". $3. Madolin Mapelsden, 825 Lexington Ave., N. Y.



SPICE OF LIFE, and this time it's for men. They're awful babies where gadgets are concerned and here's one that will fix up a sore point—their faces. It's a shaving mug of white porcelain decorated in blue with Clipper Ship drawings and the soap, Early American Old Spice, is the lather type. $1. Bonwit Teller's, Fifth Avenue and 56th Street, New York.



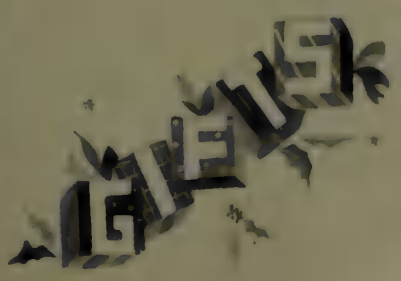
METHOD IN THIS MAGIC. With the AK-Q-Tap a steady hand is no longer a requisite for the successful mixer-of-drinks. You put it on your bottle and it pours just so much and not any more without changing the position of the bottle. Action is automatic, chromium doesn't tarnish and it comes in 1 ounce or 1¼ ounce sizes. $2.50. Decanter $1.80. The Bar Mart, 56 West 45th Street, New York.



EVEN IN DARKEST AFRICA you'd have a hard time finding as fine a pair of elephants as these. They're book-ends imported from India and made of selected ebony. The claws and tusks are pure elephant ivory and all of it is hand-carved. They cost $8.50 the pair and come from Temple's, 2 East 34th Street, New York.

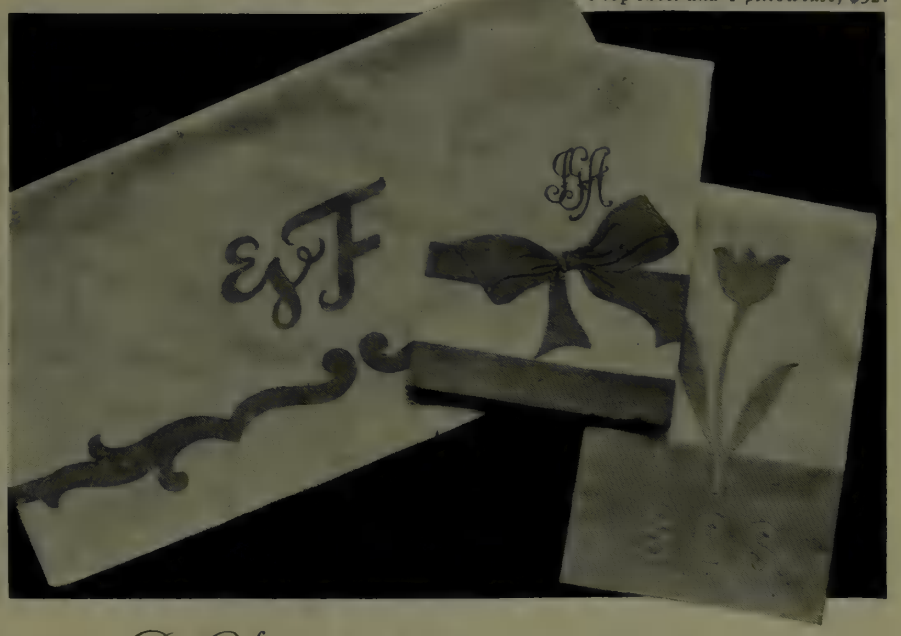


GUARDIAN OF THE GATE. Here's excellent value, so when you need a knocker remember this and save yourself a shopping tour. The charger prancing on the globe has a lusty regard for spirit and you may be sure your guests will thump loudly on your door in appreciation. 5" long, $7.50 in brass, $4.50 in iron. Kenneth Lynch, Inc., 8-14 37th Avenue, Long Island City, N. Y.



MOSSE Linen

For twin beds: 2 top sheets and 2 pillow cases, $42. For double bed: 1 top sheet and 1 pillowcase, $32.



A Gift to delight the young householder

A note of colorful originality to delight the eye . . . and a soft, fresh texture to soothe the touch. Such are these bed linens of finest white percale with hand applique, pastel borders and monograms of Peach, Maize, Dusty-rose, French blue, or Light green. Orders received up to December 8th can be delivered for Christmas.

SAN FRANCISCO
478 POST STREET

Mosse

659 FIFTH AVENUE
NEW YORK

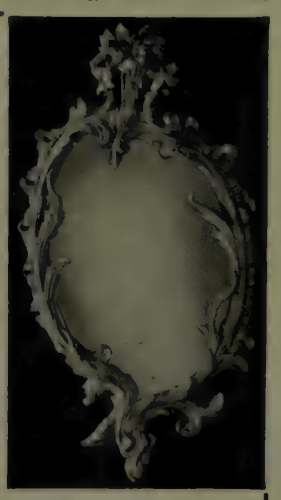


angels in fine white porcelain, 4½" tall, three graceful positions 4.50 set of three.

write for booklet

pitt petri

501 madison ave., new york city
378 delaware ave., buffalo, n. y.



This lovely hand-carved Chippendale Mirror is one of a pair. They have been finished with antique gold and are an unusual value at $120 the pair.

We invite your inspection of our Occasional furniture, Mirrors, Water Colors, etc.

Lathrop Haynes

392 PARK AVENUE
PLaza 3-1593

Iron Foot Scrapers



PUSH DOWN IN EARTH

A Christmas Gift for Dog Enthusiasts

101 Iron Scotty
102 Cocker Spaniel
103 Iron Dachshunde
104 Tabby Cat

These "puppies" are strong little fellows. Life-like size. Stand 10 inches above ground. **$3.00 postpaid. Two for $5.00.** C.O.D. if desired. Money back in full if "puppy" disappoints you in any of his "manners".

NAME OR HOUSE NUMBER INSCRIBED IN SILVER LETTERS $1.00 EXTRA.

BELL GARDEN INDUSTRIES, Dept. B, 3963 Olive Blvd., St. Louis, Mo.

★FOR A LUXURIOUS SURPRISE★★★★★

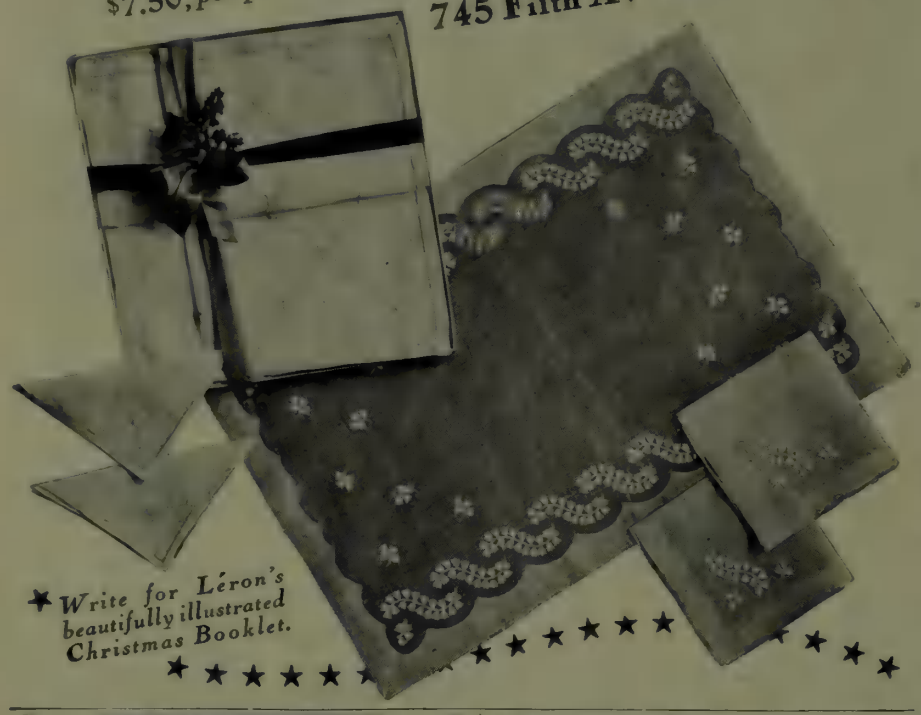
★ Among Léron's elaborate array of exquisite Christmas gifts are these two imported Breakfast Sets.

Carré, in Léron's special gift package, is hand-appliqued and embroidered in a striking pattern of modern simplicity in white or ivory organdy. *The three pieces* $4.75, *postpaid.*

Lily of the Valley, for more ornate tastes, presents Swiss white embroidery on linen or organdy in blue, peach, gold or white. *The three pieces* $7.50, *postpaid, gift-wrapped.*

Léron

745 Fifth Avenue ▪ New York



★ *Write for Léron's beautifully illustrated Christmas Booklet.*

★★★★★

SHOPPING



TO YOU FROM HIM



DISCRETION is the better part of glamour and if you're smart, that bandbox look can be yours, no matter what. Even driving to Aunt Mary's with the top down needn't phase you with this make-up case. Covered with brown home-spun duck, bound with leather and lined with Permatex, it carries tall bottles upright. 12", $13.50. Oshkosh Trunks, Inc., 10 East 34th Street, New York.



TRAVELING DESK. How many times have you thought of an invitation or a letter that must be answered when you're miles from pen, ink and paper? Abercrombie and Fitch have solved the problem very aptly by combining purse and desk. One side of the bag is a regular pocketbook, the other opens up with blotter, notebooks and place for stationery. Black calf, $7.50; pigskin, $12.50. Madison Avenue and 45th Street, New York.

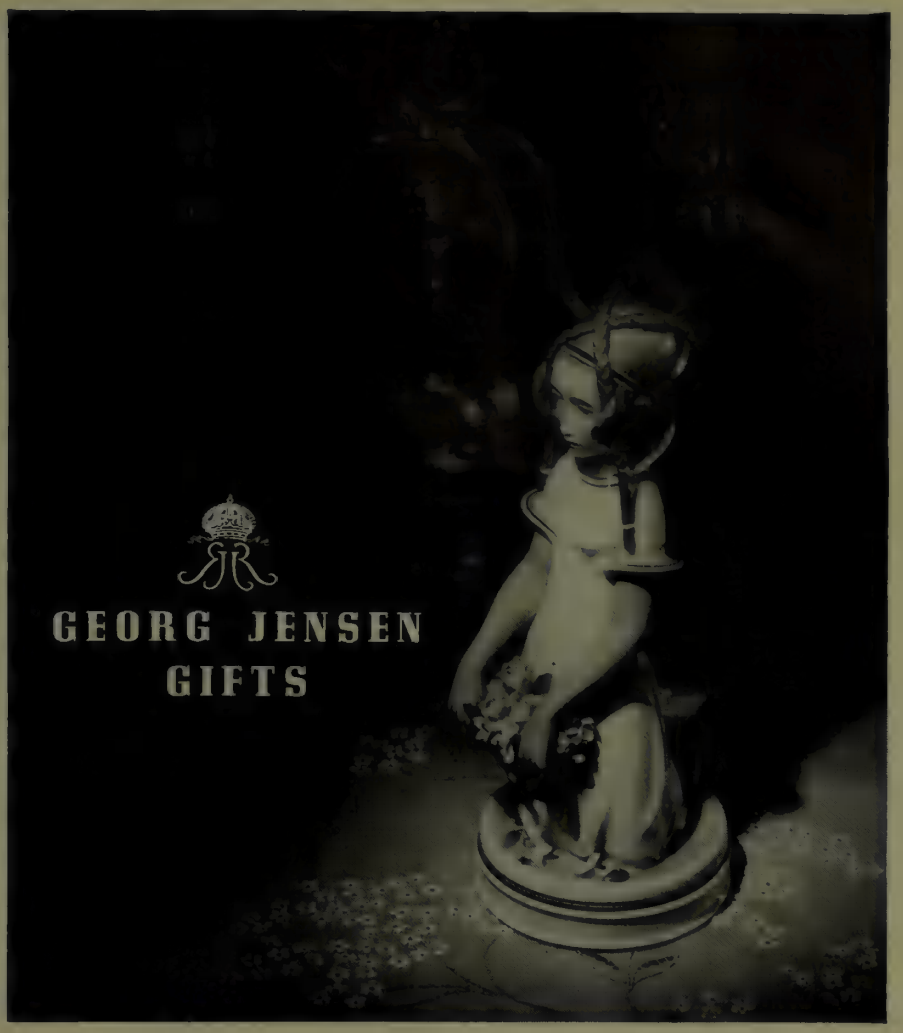


CHARM PIECE. We wish you could see this clock in person. The entire dial is tôle, hand decorated with the most winsome floral pattern imaginable. It will remind you of lavender and old lace, verbena-scented sheets and hoopskirts. The clock comes in turquoise or dusty peach with the decoration in contrasting colors. $5.95. The Lennox Shop, 1127 Broadway, Hewlett, L. I.



AT YOUR COMMAND will be the languages you've always wanted to master—French, Spanish, German, Italian, even English. This set of five miniature dictionaries, besides guaranteeing you against ever missing a trick, will do wonders for your room. They are covered in leather, have gilt edges and come in all colors. Get a set in lime green or powder pink. $10. Gertrude T. Rubin, 699 Madison Ave., New York.

KEEPING TABS. Whether you're a debutante or a dowager, bride-to-be or garden club president, you'll find this file box pretty indispensable. Keep in it your Christmas card list, seeds and bulbs, favorite recipes or wedding invitation names. With 3 initials, comes in ivory, black, antique red or green. $2.95 complete with file cards. Lycett, Inc., 317 No. Charles St., Baltimore.



Where but at Jensen's would you expect to find such rare gifts at $500 or such perfection in so many gifts under $5? May we send you our new book, the cover of which is illustrated above—Georg Jensen, 665 Fifth Avenue, New York.



I never saw a purple cow
I never hope to see one;
But anyway, this much I know—
I'd sooner see than be one!
—GELETT BURGESS

A PURPLE COW

Hope to see one browsing among your Christmas books—or in some favorite spot. This delightful whimsical pottery study, 8½ x 6 inches, postpaid in the U. S., $3.00. And a sad-eyed, droll Purple Calf, 6 x 4½ inches, $1.50, *plus postage.*

RENDEZVOUS GIFT SHOP
523 Bangs Ave. (Dept. G), Asbury Park, N. J.

It's a Gift
TILLIE TABLE HAS IT



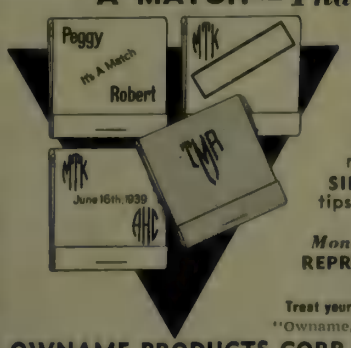
Tilt Top Tillie Table with adjustable height is the perfect Christmas gift to bring joy and comfort for a lifetime to the friends you like a lot.

In mahogany or walnut, **18.85,** sent prepaid if your dealer fails.

Tillie's Book **"Joy in Bed"** is free.

Franklin Table Company
2020 Village Drive Louisville, Ky.

A MATCH—*That is a Brilliant Social-Lite*
at dinners, engagement parties, and weddings



METALLIC—Chromium, copper, red, bright green, pastel green, blue and wisteria.
ENGAGEMENT AND WEDDING — White — Two monograms, and other lettering.
$6.50 for 100—$4.50 for 50.
PLACE CARD MATCHES—White—Name frame and monogram gold, silver, or color.
SILVER, GOLD, OR WHITE—Monogram, or lettering, tips and inside cover [redacted] color.
$5.50 for 100—$3.75 for 50.
Mon. colors—silver, gold, red, blue, green, black, white.
REPRODUCTIONS—From snapshots.
$30.00 for 1,000, minimum.

Treat yourself, and send them as gifts to friends. Please enclose check with order.
"Ownname," the only damp-proof matchbook, striking surface enclosed.
OWNAME PRODUCTS CORP. General Motors Bldg., 1775 Broadway, N. Y. C.



CELEBRATE WITH LIGHT... dressing up for the holidays and for years to come with fine fixtures and lamps offering most useful light and most appropriate beauty. Above, an exquisite Lightolier for the master bedroom. Units of this type cost from $6.75 to $19.75. Come to our showrooms for cheerful assistance and expert advice on lighting, or write to Dept. H-2 and ask for the book, "The Charm of a Light-conditioned Home."

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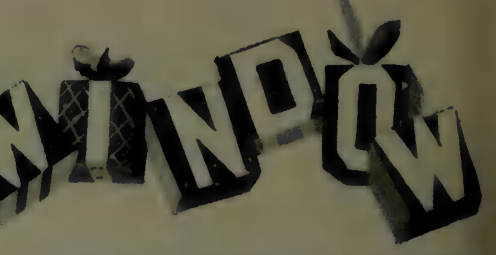
HAND QUILTED GIFT IDEAS *by* Eleanor Beard

1. A permanent cover for your Reader's Digest, choice of six colors $2.75
2. Cigarette case with match case attached, street shades $1.50
3. Handkerchief case—choice of six pastel colors. $1.00
4. Collapsible boxes, to fit in flat case, quilted satin. Set $7.50
5. Bedpocket, zippered fastening, pastel colors, celanese taffeta $6.50
6. Satin quilted boxes, pastel shades only—
   Glove size $4.85
   Powder size 3.50
7. Filing cabinet of celanese quilted taffeta, without index $7.50
8. Telephone book cover, steel holder inside, order any color taffeta $5.50
9. Jewel case (convenient zippered pockets) . . . $5.75

Write for free booklet showing other lovely gifts.

NEW YORK
[illegible] AVENUE
CHICAGO
700 N. MICHIGAN [illegible]
Executive [illegible]
1951 Deerwood Avenue, Louisville, [illegible]
STUDIO: "Hedgelands," [illegible] Ky.
Shops or representatives in principal cities.







BOUDOIR BOON. It's a lamp to flatter you outrageously and it will do away with the slap-dash make-up habit you've adopted. The base is of imported porcelain with a pert little shade all dressed up in net and rosebuds, and we think a pair of them would make a mighty fine Christmas present to yourself. $3.98 each, complete. Paris Decorators, 433 Fifth Avenue, New York.



TID-BIT SET. It comes in an exciting gift box lined with maroon satin and includes a bon bon spoon, jelly server, pickle fork and cream ladle—all sterling silver. *And* the price, you'll never guess, is $5. Some bride-to-be would swoon with joy at finding it under her tree. J. E. Caldwell & Co., Philadelphia, Pa.



DOG HEAVEN. Instead of St. Peter with his keys, the Edgar Bloom Company with a No-Choke harness will meet all the dog saints and promptly they'll sprout wings. Hand-made of leather with chrome buckles, it has a deep V neck which protects the throat and is adjustable so a growing dog is always comfortable. $4.75. Edgar Bloom, Inc., Tiffin, Ohio.



ELECTRIC TOOTHBRUSH. If you run true to form you're saying "What *will* they think of next!" But just wait. It's simple to use, has several thousand gentle strokes a minute and in no time at all you'll look like the original Pepsodent girl. One Motodent with extra brush arms does your whole family. 12 months guarantee. $10. Hoffritz Cutlery, 331 Madison Avenue, New York.



DOPEY'S MUSICAL CAKE-PLATE

Here he is in all his lovable "dopiness" mounted on a white metal base . . . going round and round . . . playing "Snow White" tunes.....$5.00
White metal cake-plate plays "Happy Birthday to You".$7.50
Color-proof candle holders 50c a dozen.
—EXPRESS COLLECT—
Write for catalog of musical gifts

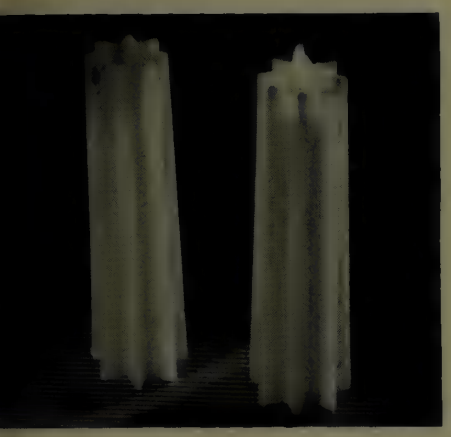
Evelyn Reed
524 Madison Ave., N.Y.C.

Burlingame, Cal.

SHOPPING



BATH SHELF. Do you ever get a twinge of envy when you see a beautifully appointed bathroom? Nine times out of ten it's because there's a hanging tôle shelf dressing it up like a glowing debutante. This one is 15½" high, 18" wide, has three glass shelves, comes in any color and costs only $4.50. Express collect. Hand Craft Studio, Inc. 782 Lexington Avenue, New York.



LIGHT JEWELS. A candle to set in your window Christmas Eve and you may be sure every caroler will stop before your house to serenade you. It's called Bethlehem Star and the kneeling Madonna-like figures grouped about the flame are formed by 7 points. 22" and 12" are $5 and $2.75 each. With red or white glow. Antonino Ajello, 357 East 124th Street, New York.



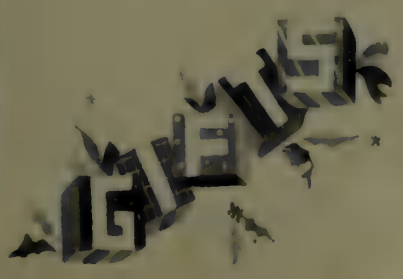
VASE SYMPHONY to make your rooms pulse with the rhythm of flowers during the holidays. They are made of Fostoria glass, and the two footed vases, 7½" and 9", are each $3 while the heavy fluted one, 8", is $4. You'll find them ideal for big fluffy chrysanthemums and Christmas roses. The F. & R. Lazarus & Co., Columbus, Ohio.



AUTHENTIC REPRODUCTION. For that person to whom you want to give something really nice for Christmas, this Sheraton tilt-top table is the gift. It's called the Eliot and is made of mahogany inlaid on top and legs with rosewood and satinwood. 16" x 23" x 27" high, the price is $25 and you'll find it at the Table Shop, 42 Thayer Street, Boston.



FRUIT CAKE that's different from anything you've ever tasted before. It's made of 15 kinds of fruit and contains no flour, no shortening, no eggs, no spices, no baking powder, no flavoring—yet it's one of the most delicious things you've ever eaten. Another mystery feature is that it improves with age and will keep for 3 months or more in perfect condition. $3.50. Canoga Farms, Reseda, Cal.



GLAMOROUS GIFTS

GIFT BASKET

Containing ready-to-serve specially smoked Virginia ham freshly cooked for us (7 to 9 lbs.)—2 dozen beaten biscuits and stainless steel slicer. Beautifully packaged with Christmas wrappings. $14.75





BOWLING PIN SHAKER

Regulation pin size. Holds 56 oz. Top portion, of liquor-proof maple, unscrews. Lower section in chromeplate or in silverplate, both lined in silverplate. A distinctive and useful gift. . $7.85

CIGARETTE CASE

Made of brown Florentine or pigskin leather. 3 compartments and 8-day genuine Elgin clock. 9 inches long. Ideal for home or office—a smart and distinctive gift. . . . $32.50





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THE A&F GREATEST SPORTING GOODS STORE IN THE WORLD



THE 1938 "CHRISTMAS TRAIL"

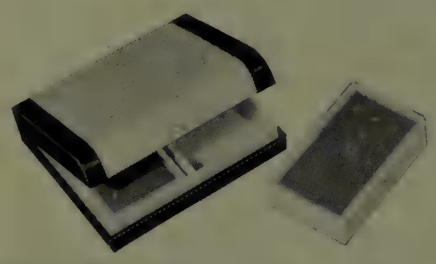
A Gift Shop in a Book

Here's a book as exciting as your childhood Christmas stocking...crammed with inspired ideas for everyone on your list. In it you'll find gifts for which we've tracked down trails all over the world...seeking perfect remembrances that will make your holiday shopping an easy triumph.

MADISON AVENUE at 45th STREET, NEW YORK

ABERCROMBIE & FITCH CO.

CHICAGO: VON LENGERKE & ANTOINE, 33 SO. WABASH AVENUE



KEM "STREAMLINE" CARDS—the famous indestructible kind, in a narrower "streamline" size. Two packs in sturdy box. $6.50.



ENGLISH BADMINTON SET—suitable for indoor or outdoor play. 4 gut-strung rackets, 5 shuttlecocks, net and posts. $20.



VACUUM ICE PRESERVERS—will hold 20 cubes many hours. *Left:* silver plated, $18. *Right:* chrome with catalin fittings, $15.



CRYSTAL LIGHTER SET—made for the dinner table. The cut crystal will harmonize with any setting. Set of 4, boxed, $5.



CAFÉ BRULÉ SET—for performing the European flaming coffee ritual. Silver plated with long silver ladle. Recipe included. $35.



MOONBEAM BED LIGHT—throws a soft beam for reading without lighting rest of room. Bronze or ivory finish. $3.50.





BOWLING is not only sweeping the country as a sport, but even the design of the stubborn pins is in top vogue. This adaptation is particularly amusing. It's a chrome-plated cocktail shaker with a maple handle that suggest gymnastics to work up the proper thirst for what's inside. 15½" high with a 56 ounce capacity, and costs $7.85. Hammacher Schlemmer & Co., 145 East 57th Street, N. Y.

SWEET DREAMS, and if you can forget how ravishing you look, they will be sweet. The two pillow slips are of linen, each embroidered with your name, while the pillow itself is satin-covered and filled with down. Prop it behind you when you're ill or just "tired of it all" but be careful you don't become a hypochondriac! $7.25 complete. Mosse, Inc., 695 Fifth Ave., N. Y.

SALAD SERVICE that's new and whose name "Gayware" describes it as well as anything we can think of. Through clear glass you see natural colored vegetables drawn with a decided feeling for the Swedish Modern design, and the 8 plates each have one illustration, the 10" bowl four. Service for eight with wooden salad fork and spoon, $5 express collect. Alan's, 1428-30 Orleans St., Chicago.



WINTER GARDEN. Here's a hyacinth cup of spun aluminum to make garden-lovers happy the year 'round. The bulb rests in the cup and an opening at the base allows the roots to grow down into water. Be sure water is just touching the base of the bulb. A set of 4 cups with 4 mother-size Dutch hyacinths (white, pink, blue, yellow), $1. Stassen Floral Gardens, 110 Jefferson Ave., Roslyn Heights, N. Y.



FOR THAT DISCRIMINATING FRIEND we can think of nothing more appropriate than these silver Georgian caddy spoons. Each one is a collector's item in its own right as they were all made before 1830. She'll find them extraordinarily useful for mints or nuts served in small dishes. From $6.50 to $10. Waldhorn Co., Inc., 337-43 Royal Street, New Orleans, La.



SHOPPING









HATS OFF to the Hi-Hat vacuum tub. It's fitted with a genuine vacuum insulating liner that preserves two quarts of ice cubes for a good long time, so even if yours is a lethargic refrigerator, cheer up. P. S. Serve hors d'oeuvre in the lid. It costs $20, measures 7″ high 12″ in diameter and comes from Neiman-Marcus, Dallas, Texas.

REJUVENATION. Here's a new twist to a time-worn theme, slip covers for scrap baskets. They snap on, are made of quilted glazed chintz and may be ordered in any color with contrasting binding. 12″ tin basket with cover, $7.50. Be sure to allow two weeks for your order to be filled. New York Exchange for Woman's Work, 541 Madison Avenue, New York.

KNIFE BOX. But you will use it for cigarettes and thank your lucky stars that someone had the happy thought of using the old fashioned design for this purpose. It is silver plated on copper, made in England, has the distinguishing hall mark and measures 4″ tall. The price is $6.75. Hampton Shops, 18 East 50th Street, New York.

COLONIAL ATMOSPHERE, and this miniature hurricane lamp does the trick as thoroughly as pantaloons and petticoats. It's a reproduction of those used by the Colonists in Virginia and on the Cape, is made of silver plate with a glass chimney and measures 8½″ high. $5.50. Ovington's, Fifth Avenue and 39th Street, New York.

EAR MARKS. The chances are that you'd rather take strychnine than appear at a dinner party with your hair in tin curlers but, by jingo, you blithely use inferior and garish writing paper. Crane offers a truly elegant stationery and with this white paper you can't go wrong. Right, Vellum Antique; left, kid finish; both $2.50. Center box with leather strap, $3. Altman's, New York.



NUT BOWL

For the man in your life. Schrafft's inlaid wooden bowl with gavel cracker, with individual packages of eight kinds of nuts. $3.75



PLUM PUDDING

Feast's crowning end! Rich with fruits, nuts, candied citron, lemon and orange peel... flavored with fine old brandy—deliciously Schrafft's. In new maroon china bowl.

$1 $1.25 $2 $3



GOLD CHEST

Beautiful replica of the Louvre's Mazarin Chest, with a treasure of Schrafft's Luxuro Chocolates. The finest of season's greetings.

1, 2, 3 and 5 lbs. $1.50 lb.

GIFT BASKET

Gift of gifts! Schrafft's sturdy new wicker baskets, jolly with holly, and heaped high with the finest of candies, cakes and cookies—or all candy. $5 to $25.



FRUIT CAKE

Rich beyond compare, so lavish the recipe with fine fruits, nuts and spices, so generous the flavoring with rare old brandy. A holiday highlight at Schrafft's! In decorated tins.

1½ lb. $1.50 3 lb. $3



RENAISSANCE CHEST

An exquisite rose and gold chest any woman would love. Three drawers filled with dainty miniature chocolates—exclusive at Schrafft's. $2.50



Other holiday candies 60¢ to $2 lb.

Please send mail orders to 556 Fifth Avenue, N. Y.

SCHRAFFT'S

When in New York, don't fail to visit one of Schrafft's restaurants, where the finest American food is served.

your Gift Supreme
from the Old London Shop



Set
$39

This nest of three tables is the last word in smartness. It will make a gift supreme to be especially cherished this Christmas. Rich, satiny-finish mahogany with Yew-wood banding; the larger table has an inlaid brown leather top; of construction and craftsmanship unexcelled. Also available in plain mahogany.

■ *Mail orders filled; free delivery in New England and New York State.*

PAINE Furniture Company

81 Arlington St., Boston



MUSIC BOX, $18.50

Painted - carved wood - assortment of designs priced $8.50 to $27.50.
Write for booklet "Gifts from Many Lands"

Carbone INC. 342 Boylston St. Boston

GEBELEIN

The Mark that identifies

Fine Gifts of Silver

Write for suggestions, to the Silversmith in whose unique shop the spirit and expression of old cra t tradition of Boston, are preserved today.

79 CHESTNUT ST. BOSTON
Foot of Beacon Hill



CRYSTAL FRUIT AND SALAD SETS

$5

Stunning liquid glass 10½" salad bowl, fork, spoon and covered four quart bowl in apple, pear, orange or pineapple shape. The bowl can be used for punch or eggnogs.

THE HALL GALLERIES
ALBERT STEIGER · COMPANY
SPRINGFIELD · MASSACHUSETTS



GEORGE and MARTHA

In satin, brocade and lace and lovely white wool hairdresses, the George and Martha Washington dolls make a dignified, charming couple. Of fabric bodies, they stand 12½" high. Exclusive with us. $5 together; $3 separately. John and Priscilla Alden, in the same size, $2.50 together, $1.50 separately. Postage prepaid.

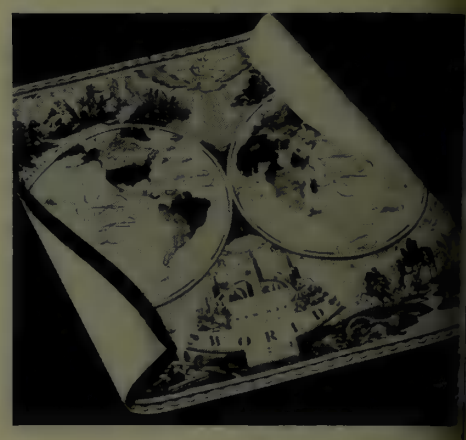
THE JOSSELYNS
124 Mount Vernon Street, Boston



WINDOW



DEVON VIOLETS is the name of this toilet water, and the misty loveliness of an English spring will cling to its lucky wearer. The bottles have perky wicker jackets, sport ■ neck ribbon and will bring a festive charm to your dressing table. The large size is $3, small size $1.50 and they come from The Original Thread and Needle Shop, 671 Boylston Street, Boston.



ATLASPHERE to make yours a worldly-wise room. It's ■ new map of the world lithographed in ten colors with historical events and figures noted. Occupying the space bordering each hemisphere are symbolic designs of the development of civilization from its beginning until today. 31" x 36", $3. LeBaron Bonney Co., Bradford, Mass.



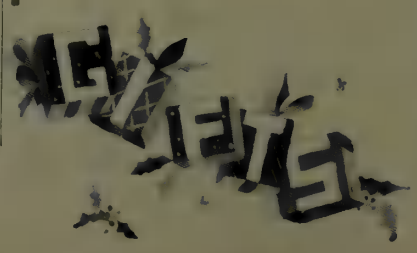
INDIAN SIGN. Here's ■ feather for the cap of your house—a weathervane having, very appropriately, ■ redskin and wigwam for decoration. The brave tending his fire catches every vestige of wind and on blustery January days will spin about like a whirling dervish. A fine gift for that friend who entertains you winter week-ends. $6 complete. Carlisle Hardware Co., Springfield, Mass.



BATHING BEAUTY. A hot tub (or shower), a cake of soap, and Bathmits! No more tired wash cloths, no more bribing seven-year-olds to scrub behind the ears, no more worrying about what to get for bridge favors. Bathmits are made of Turkish toweling and you'll truly love them. In peach, orchid, blue, maize or green. $1 the pair. Knit Goods Specialty Co., Dep't. B., Chicopee Falls, Mass.

BEFORE AND AFTER. Surely you have ■ photograph of ■ favorite relative, perhaps even a daguerreotype, that has faded almost beyond recognition. Think how your mother or great-aunt would adore the restored picture as a Christmas present—and it's perfectly possible to do. Just send your original to Curtis & Cameron, 221 Columbus Ave., Boston, and it will come back magically new.





PUBLIC LIBRARY Burlingame, Cal.

SHOPPING IN NEW ENGLAND



WANDERLUST. No one has the travel itch more than the small fry of the nursery and they're forever packing and repacking for their favorite doll. Here's a trunk that will make every journey an adventure. It's muted blue with a wonderful Swedish design and the 11" x 7" x 6" size is $3.75; 15" x 10" x 9½" size, $5.75. Mittens $2.75. Edgren Studio, 472 Boylston Street, Boston.



LIFE OF THE PARTY. It's called "Stir-o-Shake," and the set consists of two cut glass shakers, 16 ounce and 32 ounce sizes, with interchangeable tops (mixer and shaker) and a mix spoon. Your favorite drink will have an added fillip and an invitation to your party will be as much sought after as strawberries in January. $6.95 complete. Jones McDuffee, 367 Boylston St., Boston.



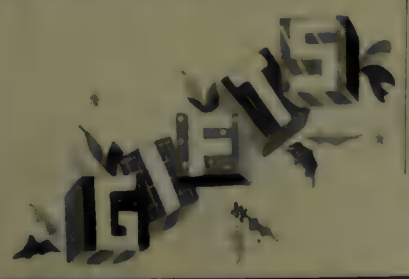
COPPER COFFEE KETTLE imported from Sweden that will make your kitchen a gay, gleaming workshop. If you're lucky enough to have an old fashioned black fireplace, hang it there and it will perform more magic than a witch's cauldron. A flange prevents it from touching the coals, it's tin-lined and holds 10 cups. $5.75. National Importing Company, 249 Atlantic Avenue, Boston.



EASY ON THE EYES. A desk lamp to make your desk chores a form of recreation. Bills, thank-you notes, letters to your daughter in college will fall under its soft circle of light and what was drudgery will become delight. It's of Georgian bronze copied from one in an English collection and is 18" high. $20. Ardrian Studios, Nashua, N. H.



BUSY SUSAN. Put this on your table for vinegar and oil cruets and your regiment of condiment bottles. If yours is a gourmet family they'll bless you for the new addition and shy guests who might otherwise hesitate to ask for the Worcestershire will take you to their hearts. Of mahogany, 22" in diameter, $15. F. H. Albee, Winchester, Mass.





PERSONAL

Lift your gift out of the commonplace. This Christmas say "cheerio" to your good friends with a set of

SPIR • IT
BEVERAGE STICKS

•

$10 SET OF 8
STERLING SILVER

Permanent—as Sterling truly is . . . personal—individually engraved with any style initial . . . Old English, Script, Block, etc., and practical to stir drinks and to spear the "hard to get" cherry.

SPIR • IT, INC., MALDEN • MASS.

COLONIAL
PINE TREATMENT
for Pine Paneling

As a result of extensive chemical investigation, we have perfected a one-coat treatment which reproduces on new pine the color, texture, and finish of genuine old pine.

MAKE NEW PINE WALLS
LOOK LIKE OLD ONES

Write for booklet

COLONIAL
STAIN COMPANY
157 Federal Street
Boston, Massachusetts



EXQUISITE CRYSTAL
CANDELABRA
$7
Per Pair . . .

For truly brilliant gifts, choose a pair of these most distinguished Candelabra, (9 inches tall) with gleaming, sparkling cut prisms. Exceptional value at seven dollars the pair

367
BOYLSTON
ST
BOSTON, MASS

Jones McDuffee



Decanter $2.
6½" tall
MONOGRAM $1.
Lighter $1.
Crystal with cap of black, white or red

COOLEY'S INC.
Established 1860
34 Newbury Street
MAGNOLIA BOSTON



UNCOMMON GIFTS
for the Hostess

TINY ENGLISH SPREADERS (4¼" long) with crystal handles and silver blades. Use them for tea time, for crackers and cheese, for caviar, or for table service. $10 for six, $20 the dozen.

CRYSTAL BLOCKS FOR PLACE CARDS are elegant and unobtrusive. $4 the dozen.

Attractively packed and postpaid

DANIEL'S DEN
Margaret E. Daniels
41 Gloucester Street
BOSTON, MASSACHUSETTS



12″ Xmas Log Decoration

Natural preserved greens with pine cones colored silver, red and green with snow effect. Makes ideal decoration for tables, mantelpieces and windows.

3 Candles. Complete $1.25 postpaid.

HELEN GARDNER
34 Plympton St. Boston, Mass.



STONE GROUND
(old fashioned)
FLOUR

Water ground, in a century old mill, from the *whole grain* to preserve all health giving vitamins and mineral salts.

Enjoy the old time *full flavor* of corn meal, rye, buckwheat and whole wheat flours. Good Housekeeping recipes in every bag.

Rose Mill whole-grain flours make a new and unique Christmas or hostess gift.

5 pounds of any product — corn meal, rye, buckwheat or whole wheat flour sent postpaid anywhere in the U. S. for $1.00.

ROSE MILL, Box 6, Milford, Conn.



QUICK CHANGE ARTIST. The Marioness purse with bill fold has a place for everything and, more important, everything will be in its place. Imagine the joy of changing bags in the morning in less than half the time it usually takes you! It's 6″ x 4″, made of pure Celanese rayon yarn, and comes in a wide assortment of colors. $1.35. Josselyn's, 124 Mt. Vernon St., Boston.

SPIR-IT is the name of these spears for stirring drinks and spearing fruit. They're sterling silver and you may be sure that this is one gift that won't be duplicated. They're new, smart, amazingly practical and initialed. A set of 8 costs $10. From Spir-It, Inc., 115 Center Street, Malden, Mass.



CHILDREN'S DAY. Here are Christmas presents for the young of the family to make them want to put on their best bibs and tuckers for dinner. The cup with gadrooned base and handle, $7.50; plate 6½″ in diameter, gadroon edge, $6.50; baby spoon and fork, Colonial pattern, each $1.95; porringer $8; pitcher $8. All sterling except pitcher, which is plated. Initials free. George C. Gebelein, 79 Chestnut St., Boston.



AN IDEAL CHRISTMAS GIFT



ADAMS TILT TABLE
$19.

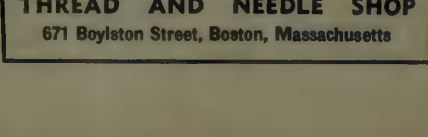
An authentic hand made reproduction of solid mahogany with slender legs terminating in spade feet. Dimensions: top 16½″ x 16½″. Height 27″. Shipped express collect.

Write for free booklet.

THE TABLE SHOP
42 Thayer Street Boston, Mass.

FAMILY PORTRAITS
RESTORED ■ REPRODUCED

In **The Copley Prints** from old daguerreotypes, tintypes, faded photographs, snapshots, etc.



BEFORE AFTER

They make treasured gifts to your relatives and one should have them protected against fire, accident, loss or fading.

Send for free portrait circular.

Copley Prints of distinguished American Art—for over 40 years a hallmark of good taste in pictures for Gifts, Home, Schools—$2.00 and up.

Oil paintings free-hand from your own original.

CURTIS & CAMERON
Dept. OHB 221 Columbus Avenue
BOSTON, MASS.

Lemoine

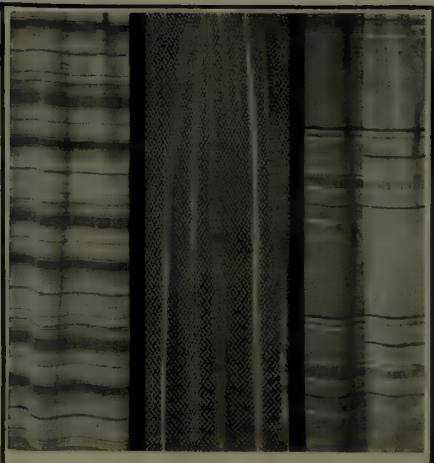


Adventures in Perfume

We dare not betray the names of the European queens and exciting continental women who have had this exquisite perfume made to their delicate tastes. But we can tell you that it was created by a member of a famous French family of perfumers. Four rare blends—C and K for daytime; Z and E for evening—range from demure to ultra-sophisticated.

Trial Tebs—four in gift box—$1.00
1 ounce—in exclusive Swedish Orrefors Container — $15.00

EDGREN STUDIO
The Swedish Shop
472 Boylston Street Boston, Mass.



Sheer fabrics woven by hand in Finland for window draperies, brought to America by Edith Winifred Fisher. Ravishing all-fast colors from nature. The 30 inch widths, $1.25, $1.50, yard. 52 inches wide, $2, $2.50 and $3. Swedish hand-tied linen net, 90 inches wide, $1.50.

THE ORIGINAL
THREAD AND NEEDLE SHOP
671 Boylston Street, Boston, Massachusetts

SINGING GRACE for your centerpiece and there will be a core of fairy tale magic ringed with quiet sophistication to your table. The mirror, 12″ x 8″, is $2, the cluster of crystal grapes $8.50, and the crystal candlesticks are $6.50 the pair. Daniel's Den, 48 Gloucester Street, Boston, Mass.



BARNYARD IDYLL and you almost expect the pig to "oink." The healthy *hausfrau* and the wizened farmer have a right to be proud of their farm because it's the sort of place *you* intend to get when you retire on your nest egg. The children will adore it. Of painted wood, tree 12¼″, figures from 1″ to 2½″. $3. Hilton Displays, 200 Summer Street, Boston, Mass.



BURLINGAME PUBLIC LIBRARY

SHOPPING IN NEW ENGLAND



POISON PURGE. If you're an inveterate smoker and know you should stop, but can't, this will be happy news. It's called the Denicotea process. You insert a filler into the holder, which absorbs not only nicotine but also the resinous acids contained in tobacco. Holders come in red, blue or black. $2.50 the set with 10 fillers. Refills $.50 for 10. Cooley's, 34 Newbury Street, Boston.



ASBESTOS GLOVES and remember, please, this is not a Believe-It-or-Not column. They're called Kool-Grips and you'll have a wonderful time around an open fire or cooking outdoors. You can pick up live coals, red hot pans while carrying on a normal conversation. $3.50 a pair for either men's or women's sizes. Robert W. Kellogg Co., 55 Hillman Street, Springfield, Mass.



COMPLETE RELAXATION. You can't possibly know the meaning of utter comfort until you have fallen into a Dartmouth chair. It was designed for the university by Conant-Ball and is made of solid rock maple painted with black enamel. The arms have a maple finish and the gold pine tree decoration on the back is typically New England. $38. C. B. Swift & Co., Boston, Mass.



VICTORIAN AT ITS BEST. This is an antique English biscuit container, silver plated on copper, that might have graced the sideboard of Soames Forsyte. Your friend who seems to have everything in the world would go quite mad with joy if you gave it to her. It measures 7½" tall, 8" in diameter and costs $35. The Hall Galleries, Albert Steiger Co., Springfield, Mass.



Christmas Thought

A touch of old Cape Cod. A miniature reproduction of the old time sailor's sea chest, even to the rope handles. Fashioned from beautiful redwood, hand rubbed maple tone wax finish, solid brass hinges. Perfect for cigarettes or trinkets but has many other uses. Just the gift for those nautical friends. $1.50 postpaid.

CAP'N PAUL
West Yarmouth Cape Cod



COLOR GLOW CANDLES

Diameter 4½ in.—3¼ in. high
BURNS 60 to 80 HOURS
POSITIVELY NO DRIPPING

When set in shallow bowl with water and flowers, it makes a lovely table decoration.

Colors—red, green, blue, yellow, orange and white.

$1.10 each postpaid—Chrome holder $1.00 extra.

M. T. BIRD COMPANY
Stationers & Engravers
39 West St. Boston, Mass.
Gift catalogue on request.

NOW *in America!*
SWEDISH
smörgåsbord
Thrilling appetizers · Ready to serve



Now in America you can buy genuine Swedish Smörgåsbord. Assortment includes 14 foreign delicacies for luncheon, the cocktail hour, buffet, supper and holiday parties. Also instructions how to serve. Attractively packed for gifts, too. Send check or money order today! For gifts enclose your personal card and date for delivery.

$3.25 ($3.75 west of Rockies and Canada)

NATIONAL IMPORTING COMPANY
Dept. H, 249 Atlantic Ave., Boston, Mass.



HEAVILY PLATED SILVER-ON-COPPER BON-BON DISH

Reproduction of a Sheffield shell with snail feet. Used individually as dessert plates, or in pairs as bon-bon or nut dishes. Express charges prepaid in the U. S. A.

$3

Stearns
BOSTON

You Know THEY'D LOVE THESE SIGNS and WEATHER VANES

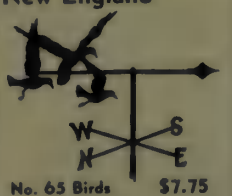
Hand Wrought By A Master Craftsman Of Old New England



No. 151 Wagon $11.00

Folder illustrating dozens of artistic designs is yours for the asking. Sturdy weathervanes or dignified estate signs beautifully made by hand of strong, weather resisting metal. You'll love to select gifts from this large collection. Special designs on request. Prices reasonable; quality guaranteed.

WRITE for ILLUSTRATED FOLDER and PRICE LIST



No. 65 Birds $7.75

CARLISLE'S METAL SILHOUETTE STUDIO
1550 MAIN STREET SPRINGFIELD, MASS.



Yipee! A COWBOY and RODEO MAP

A beautiful many colored carte showing Cowboys from the Spanish Conquistadors to modern riders of range and rodeo. Saddles, bits, spurs, chaps, working tools. Branding, roping, sports of the western range . . . Large centerpiece pictures rodeo in humorous vein. A perfect decoration for children's room, club, game or reception room. Suitable for framing. An unusual gift for grown-ups and children.



size 23" x 30"

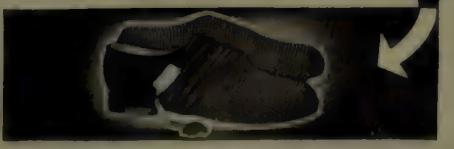
POSTPAID $1.00 in colorful mailing tube

SEND 10c for large catalog of pictorial maps. Catalog FREE with map order.

LEBARON-BONNEY CO.
DEPT. 79 • BRADFORD • MASS



Santa will tell you that Christmas calls for individuality, originality — downright differences—if you will —in the gifts you give. So, this time give Tecs, sensational little shoe bags, practical for stay-at-homers as for those on the go. Absolutely dust proof, dirt proof. Protect footwear from scratches, prevent suitcased shoes from soiling clothes. Choice of smart colors; black and orange; black and silver; peach; light green. Three sizes; A for women; B for men; BB, extra large. Send only $1.50 for two pairs, boxed separately. Specify sizes, colors. Knit Goods Specialty Company, Dept. B, Chicopee Falls, Mass.



"And all Through the House..."

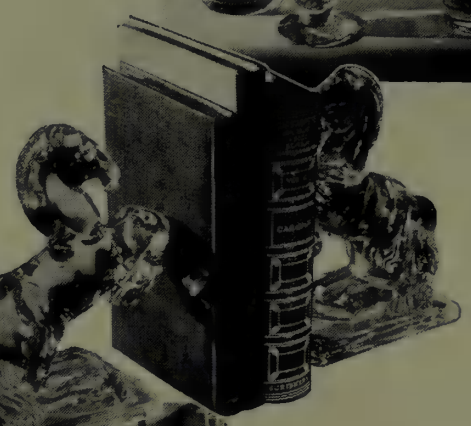
Sloane Is Crammed With Gifted Ideas



NEST OF TABLES: three little mahogany perfections by Sloane Master Craftsmen...with unusual tooled leather tops, $47.50.

HENRY VIII and his wives for holiday toasts. Henry is hand painted on the cocktail shaker and Martini mixer combined, $9.50 complete. His wives on the cocktail and old-fashioned glasses, $24 ■ doz.; brandies, $48 a doz.





GIFT HORSES reared to make book ends. Crystal-like, with nice carving that belies the price of $4 a pair.

DESK CHAIR...with Sheraton-inspired lines that women like and the leather sturdiness tycoons adore, $55.



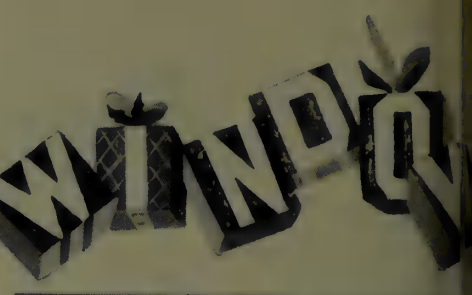


MUSIC BOXES...infallible fascination for all over two years old. These from our resounding collection: toy soldiers, $10.50; cupid, $13.50.

W & J **Sloane**

FIFTH AVENUE AT 47TH • NEW YORK







A LASTING GIFT. Sterling silver dresser sets were considered a luxurious necessity by our grandmothers but it seems there's an unfortunate dearth of them today. Why not give your daughter this three piece Courtship set for Christmas? She'll be terribly proud and keep it for *her* children. $25. Michael's, New Haven, Conn.



THE WORLD IN A NUTSHELL. This is the first Studio Christmas Annual. In it you will find pictures and photographs in full color as well as monochrome from all over the world which will fill you with a fine, all-embracing Christmas spirit. It's that kind of a book—disinterestedly happy. $.75. Studio Publications, Inc., 381 Fourth Avenue, New York.



ONLY A ROSE is the new design that the makers of Syracuse china are drunk with excitement about. This salad or dessert service has the Shadowtone decoration that everyone's scrambling for and the soft French grays and black of the rose pattern are unusually smart. Eight 8⅛" plates, 10" salad bowl and 11¼" plate are $12.50. Woodward & Lothrop, Washington, D. C.

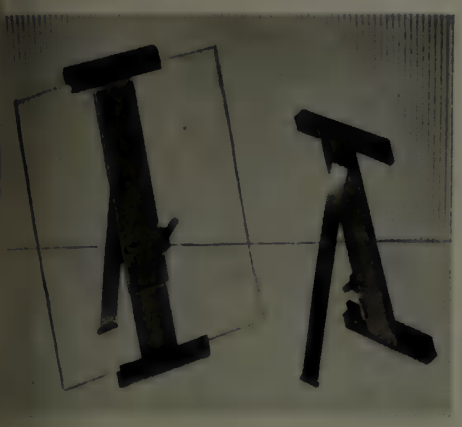


EYE OPENER. Even a sleepy head at seven in the morning can tell the time with this Granada model. Hours, minutes, seconds—they're all numerically recorded and as plain as the nose on your face. The streamlined case is of black or brown plastic and the black ones have a maroon base. $7.50 at Lord & Taylor, Fifth Avenue and 39th Street, New York.



BAR-BE-CUTE. Order a batch of these for all your friends who have bars. The cocktail aprons are made of Belgian linen and come in the Schnitzelbank (you know, the beer garden song) and travel designs. $1.45 each. The cocktail mitts are designed by John Held, Jr., and have bells that will play a gay accompaniment to your Martini mixing. $.98 a pair. Scully & Scully, Inc., 506 Park Avenue, New York.

SHOPPING



ADJUSTABLE PICTURE FRAME designed by Nathan George Horwitt. This is a modified version of bringing the mountain to Mahomet. You can make the frame fit the picture by adjusting it anywhere from 9″ to 13″. Comes in polished brass or in brass-plated steel with pigskin, red or white leather. All you have to do is get the glass. $3.50. Wright Accessories, Inc., 40 West 25th Street, New York.



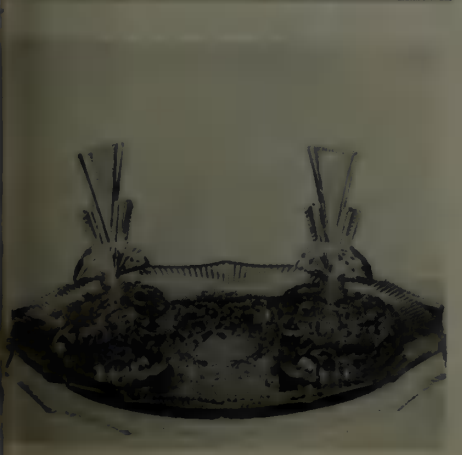
CIGARETTE SANCTUARY. Here's something hot off the griddle, new as tomorrow, smart as Alice Marks' own shop—a cigarette box that's a far cry from the jaded models of yesteryear. It comes in sienna, dark Florentine, red or ivory leather with gleaming, twinkling brass. The drawer arrangement completely intrigued us, and we think it will you, too. $10. Alice Marks, 6 East 52nd Street, New York.



BIRD IN HAND. You won't have to run around with a salt shaker if you have a window sill feeding set. It has two copper-topped feeders and a copper water pan. Grain and sunflower seed and a cake of Howes Bird Attractor come with the set besides instruction on "How to Attract Wild Birds." Green and white wren house has hinged bottom for cleaning. $5. Howes Bird Attractors, Stamford, Conn.

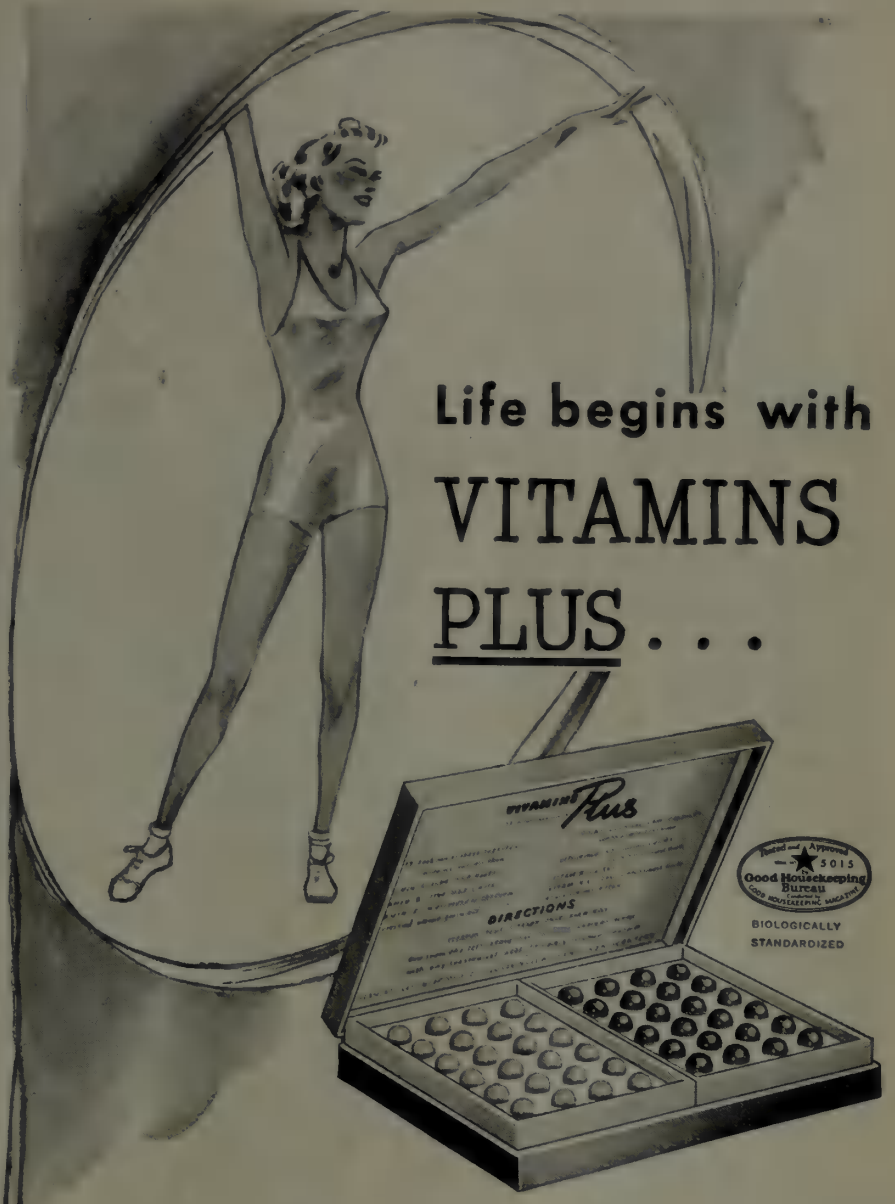


POTTERY NEWS that's destined to make you a gregarious person because you'll be so proud of your table you'll never want to break bread alone. These pieces have rich brown borders, flower centers of vibrant browns and yellows and the ground color is a warm ivory. Salad bowl $3.25, chop plate $3, salt and peppers $.60 each. B. Altman & Co., Fifth Avenue and 34th Street, New York.



SPARKLING VANITY. Yours can be a complete and ego-bolstering dressing table with these hand-polished crystal accessories in gay parade. The two perfume bottles are $1.98 each, the powder jar $1.49 and the perfume tray with removable mirror is $2.49. Besides being remarkable buys you'll find that crystal gives a feminine and alluring look to your room. Paris Decorators, 433 Fifth Avenue, New York.

GIFTS



Wonders can happen – to you. Wonders of feeling well, looking well – of being awfully glad you're alive. Vitamins can be the secret. Which vitamins? All those vitamins that you may need.

Vitamins Plus once a day is the vitamin routine complete. In two tiny, easy-to-take capsules it supplies vitamin groups A, B, C, D, E, G and, for plus effectiveness, it also contains liver extract and iron.

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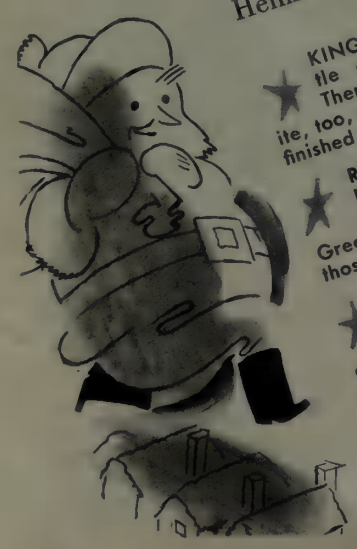
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TEMPTING CHRISTMAS TRIMMINGS

MEMORY-HALLOWED through the years are the traditional trimmings for Christmas dinner. Heinz has prepared them for you —57 Varieties of tempting viands whose very flavors summon up remembrances of other years. Heinz Home-style Soups, for instance, will bring back memories of grandmother proudly carrying in her big, steaming tureen.

Set Heinz old-fashioned pickles on the table—and jellies—Grape, Currant, Crab Apple . . . Fill great pies deep with Heinz Mincemeat. Or to wind up the feast in a blaze of glory —bring on Heinz Plum Pudding, the old English kind with a Yankee accent. For all 57 ways to give your feast plenty of flair—just say Heinz to your grocer!



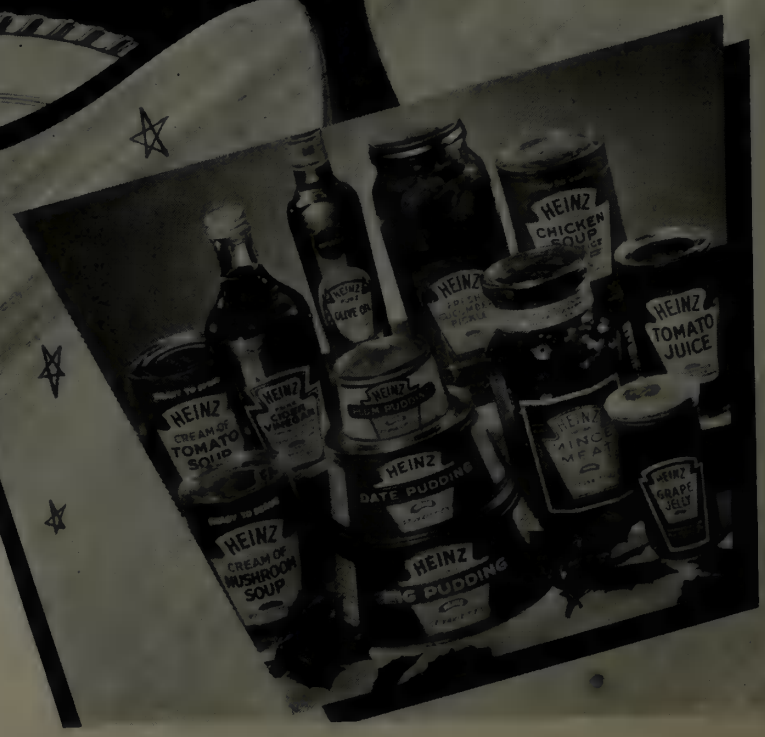
★ KING OF SOUPS—Heinz Genuine Turtle enriched with herbs and wine. There's many another traditional favorite, too, among Heinz twenty-two soups. All finished—ready-to-serve.

★ REAL OLD-TIME CHRISTMAS MEDLEY—Heinz Mincemeat made of choicest beef, great juicy apples, currants from Greece, Valencia raisins, spices rare as those Sheba brought to Solomon.

★ LAST OF THE RITES—flaring the Christmas pudding. Dark, rich and winy Heinz Plum Pudding. Exotic delicacies of many lands combined according to a century-treasured recipe.

★ PLEASE PASS THE JELLY—and make it any of Heinz three delectable kinds—Crab Apple, Currant or Grape. Prepared from luscious fruit juices and pure granulated sugar, they lend color and distinction to the feast!

57



Burlingame, C... 37



• Christmas is the greatest moment in the house's year, the greatest in House Beautiful's. Our only sadness, that we have not pages enough to show more than a tithe of all the teddy bears and silver stars, angels and Santas that inundate us.

• For the cover, Paul Outerbridge, Jr., has photographed a tree from Bobbink and Atkins between curtains of red and white peppermint striped satin, guard over a heap of presents wrapped in Cellophane from Dennison.

• For the frontispiece, Mrs. Stephen C. Reynolds, Jr., has made a Christmas decoration, shown again above. The beautiful carved Georgian pine mantel belongs to Mr. and Mrs. Sherman R. Hoyt. For it Mrs. Reynolds wrought a garland of greens studded with pine cones and wove a tapestry of red roses and more greens and pine cones to form a bower for an exquisite Madonna and Child in terra cotta and gold from Carbone. This is flanked by red Christmas candles from Evelyn Reed. Mrs. Reynolds brought from the country boxes full of sweet-smelling branches and worked swiftly wiring them into place and anchoring the flowers in little glass jars, hidden dexterously. Such a mantel arrangement will stay lovely from Christmas till New Year's.

• 1939 comes in like a lion as far as we're concerned. The Small House Competition (annual event) has been judged. Telegrams have gone to the winners, checks to follow, and in the January issue you will see the first crop of the best small houses the past year has produced. Frankly, we thought this year's turnout remarkable. If you are planning to build, if you are dreaming of building, here's grist to your mill. Follow the publication of the houses in pictures, plans and story and you will be an expert in your own way by the time the ground has thawed enough to start foundations in the spring.

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DECEMBER, 1938

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RICHARD A. HOEFER, *Business Manager*

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Exciting Gifts

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This year send gifts that distinguish you as an original giver. Out-of-the-ordinary Lewis & Conger presents, thrilling on Christmas morning, and useful through a long year ahead! Use the coupon below.



DRIVEWAY MARKERS—keep drivers from crushing lawn edges with these smart lead flowers that outline driveway curves. Their glass discs reflect headlights. Push steel rods into ground at intervals. Sunflowers or wild roses. 6 for $3.75.



NEW TREY-IN-ONE TABLE—With two sets of interchangeable legs, it is transformed in a twinkling from tray to breakfast tray to coffee table 18" high. Welcome where space is limited. 16" by 25". Maple, $7.50. Mahogany or walnut, $8.00.



3 DOZEN AT A GLANCE. This Double-jointed Tie Rack not only holds a man's 36 favorite ties—each in a private section—but also pulls out at a touch. Folds back tight on door or wall after choice is made. 20" wide. Chrome, $3.95.



HAND-PUMP YOUR ELECTRICITY—Pygmy flashlight doesn't use batteries (which, as you know, may go dead without warning). It generates its own current as wanted—merely press the handle's lever in and out. Easily fits pocket or pocketbook. $4.50.



VALET RACK—Saves a man's time and temper in the morning rush by having all his clothes handy to put on without any waste motion. Holds his suit, shorts, shirt, socks, shoes, conveniently arranged. Mahogany, Walnut or Maple Finish, $9.85; chromium, $24.75.



SPOT RAY LAMP—Hubby reads while his spouse sleeps undisturbed—or vice versa. All light is focused on the book—the rest of the room is dark. Clamp-on model in bronze lacquer, $4.50; chrome-plate, $6.50. Table model, bronze lacquer, $5.75; bronze or chrome-plate, $7.75.



COMFOR-TABLE—Stretches its steady "board" over bed or easy chair. Holds meals firmly level at any desired height, or books at any slant. Ruggedly built, yet weighs only 8¼ pounds. Folds for storage. Ivory, green, silver-gray, light or dark brown, $9.95.



FRESH COFFEE 365 DAYS A YEAR—Coffee, to be good *must* be freshly ground. This Electric Grinder makes the job easy and fast. Adjustable for 8 degrees of fineness. $9.75. With one pound each of L&C Special Breakfast and After Dinner Coffee, $10.75.



ONE-LEGGED TABLE—Rests over arms of a chair. One side is smooth leatherette for writing. Other has rim for sewing, games. Height and slope adjustable. Mahogany with red top, green with darker green, maple with brown, $5.85. Smaller size, $2.95.



GEAR SHIFT KNOB—There *is* a pleasant "swank" in having a personally initialed Gear Shift. Black, maroon, jade, tan or blue. 3 initials engraved on the sterling silver top. All for $3.00.



LUGGAGE LABELS of metal, with name engraved in black make one's bags easy to identify. Attached by leather strap and secured by miniature padlock. Nickel-silver, $1.50; silver-plated, $2.50; gold-plated, $3.25. Engraving 5¢ per letter.

DRINK TO YOUR ALMA MATER—in glasses bearing your college seal in colors. (In case of smaller colleges, better enclose seal.) Highballs, old-fashioneds, or cocktails. Each, $15.00 a dozen. Ten-day delivery.



SPORT GLASSES bring the action right into your lap. Modestly-priced, two-powered binoculars are ideal gift for those who like front-row views of pugilists, leading ladies or football stars. Comfortable to wear. With case, $2.50.





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"To talk of many things"



of GIFTS . . . The season of hectic shopping is upon us and we are full of the spirit of it all. The task of choosing the most appropriate gift for each one in the family and all those friends can be just as much fun as we care to make it. If we don't get as much pleasure in selecting each gift as the recipient does when the package is opened we are missing most of the joy of Christmas. And if we leave our shopping till the last minute we are really not doing ourselves justice. So let's sharpen up our pencils and get out our lists now and put down the most heartwarming gifts we can think of. The two people I know who get the most real satisfaction and lasting pleasure out of their Christmas giving already have almost all of their gifts made or bought and put away to be gaily wrapped and taken to the post office on the first of December. They enjoy their Christmas shopping all the year round; even in the summer they are picking up this or that and saying to themselves, "This will be just the thing to give so-and-so for Christmas." And their friends know that they are being thought of all the year and not just "remembered" with a bought-the-last-minute gift which somehow usually has just that look. Many of the unusually thoughtful gifts, that are now tucked in bureau drawers to be sent out on the first, were discovered in the shopping columns of their favorite magazines, and some even come from distant shops. Of course we can't all be like these two paragons but we can start right now to use the whole month that's left before Christmas and not try to crowd everything into the last week.

of GIVING . . . While we are all so wrapped up in the presents we are giving to gladden hearts at Christmastime, we might pause to think of that other side of giving that means much more in every home—the giving of ourselves. The Christmas present, after all, is only a token of our feelings, and more important are the daily contributions we each make to the happiness of those near us. Good cheer is not limited to Christmas carols but can be made one of our gifts to the family all year round. I don't mean that we should all be Pollyannas, but "a merry heart doeth good like a medicine." We give of ourselves by example and by our presence, as well as by our presents. If we are jittery and irritable it is communicated through the whole household whether we will or not. But we can give courage and encouragement, sympathy and advice. We can contribute so much to the sense of well-being and of security by our own attitude and actions if we give a little thought to them, a little more thought perhaps than we give to the choice of our Christmas gifts, that we can create that atmosphere in our home. The things we do and say and are mean so much more than all the dolls and hobby horses and streamlined electric trains.

of GADGETS . . . Everywhere we go we see more people with cameras slung across their shoulders, more camera fiends shooting up the city or the countryside. Photography is obviously America's fastest growing hobby and we may expect to have flashlights going off at our Christmas parties and proud parents showing the snaps of their youngsters around the tree. Every amateur photographer is hoping that he can get some new gadget that will make his equipment more complete and more and more of the camera bugs are determined to do their own finishing and enlarging, so bottles, trays and stirring rods clutter up the bathroom. Photography has invaded the home and we must make the most of it. Our article in this issue on "Life's Darkest Moments" we hope will give some hints toward bringing order out of the chaos of the photographer's paraphernalia. Each new gadget must have its place or the household will be in an uproar of looking for the new filter or flash synchronizer or developing tank. In one household I know a system of reciprocity has been worked out so that every time our photographer friend buys a new gadget for his hobby his wife is entitled to a new gadget for her kitchen. Thus a new lens means a beautiful new mixer to her, and a new carrying case is soon followed by a new toaster, a new camera is a signal for a new vacuum cleaner, and so it goes. It does go, too, because these camera fans are never satisfied and must keep on getting new things for their movies or their stills. The lure of the gadget is irresistible.

Kenneth K. Stowell



THE NIGHT IS SILENT AND THE FIRE BURNS BRIGHTLY. IT IS CHRISTMAS EVE

F. S. LINCOLN

C is for the Christ Child born in a manger in the little town of Bethlehem on this day, forever dedicated to peace on earth, good will toward men

H is for homes and hearths where there now sound the sweet strains of Christmas carols which have come down through the centuries — Holy Night, the First Noel, Good King Wenceslaus, Adeste Fidelis, We Three Kings

R is for ribbon in swirls and long cascades of red and silver and green, which you wind 'round dozens of packages for weeks ahead, and for the rosettes that you untie on Christmas morning under the Christmas tree

I is for the innocents who see their first Christmas tree this year, eyes wide with wonder, small hands stretched to touch it all

S is for snow falling softly on Christmas eve, turning woods and fields, holly wreaths and doorways into a fairyland, pure and undefiled

T is for the tree, proud and sweet-smelling, with its burden of sugar canes, cranberries and angels, its popcorn garlands and tinsel, its Santa Clauses and miraculous gaudy birds

M is for the merry part of Christmas, the boar's head and the toasts, the Yule log and the turkey, the stockings stuffed to overflowing with dolls and balls and tin horns, woolly dogs and lambs

A is for the angels who on a winter night proclaimed the Child was born and now with peaceful wings unfurled guard over Christmas

S is for the star which led three kings to kneel before a newborn babe, that star which now hangs at the very pinnacle of the Christmas tree, seeming to cast its effulgence over all the glad season and all the children gathered around.



Make a medallion of greens and pine cones for the valances over your curtains. Wire them into a composition, then tack them up

Instead of the usual bunch of mistletoe over the living room door, work your mistletoe into the center of a rope made from evergreens





Cluster the bases of your lighting sconces with greens and pine cones, worked into a decorative pattern

a Green

TRIM your house as well as your tree. Bring in big boxes of evergreen branches, cones, holly, mistletoe, poinsettias. Your tools are scissors, fine wire, tacks and boundless imagination. Dress the valances of your curtains with swags and medallions, your tables and light brackets, your windows and the outside of your big front door with green and more green. Mrs. Stephen C. Reynolds, Jr., has designed half a dozen ways to make your house not only look but also smell festive as shown here. Then light myriad red candles and settle down to sing the old carols.



In your foyer, put silvered leaves and poinsettias in a silver urn or pitcher, with silver candlesticks, red candles



Let a candle stand in the window on Christmas eve, set in a stand wreathed with holly, pine cones and the other Christmas growing things



Set your crêche on a mirror, for beauty and so that it can be moved at will, flanked by Christmas candles and grace notes of holly



Christmas table: a green peasant cloth, pewter plates, candlesticks, mugs full of holly, fruit centerpiece



SWEDISH

The ingredients of this are dozens of glass icicles, rings and balls of bright-colored glass, and glass chain garlands, profusely applied. The result is a clear blaze like the lights of the Aurora Borealis



CHINESE

Buy lichee nuts, gild them and hang them in swags; add Chinese dolls, cut-out seahorses and other curios you can buy in Chinatown

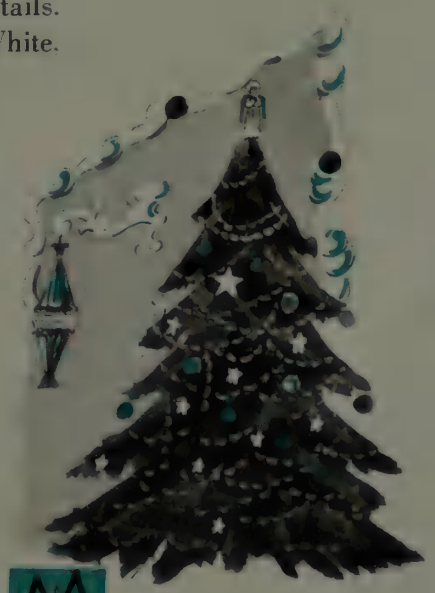
Christmas

Trim your tree so it has a style of its own, is not just a welter of old trappings left over from last Christmas. Have a white tree, a red tree, a blue tree, or one of the trees designed by Louis S. Viyella of Lord and Taylor and shown on this page. Let it be decorative as well as sentimental. Cover it with a flurry of angels. Strew it with stars like a winter's night. Or make it the nesting place of a galaxy of birds, such as were never seen in any ornithologist's notebook, birds with spun glass tails. Have on it the Seven Dwarfs and Snow White. or cover it with dozens of silver bells.



MAHARAJAH

The tree is liberally garlanded with cut crystal beads, simulated diamonds, and lavish garlands of pearls and other bright stones, emeralds, rubies and like treasures from the far exotic Indies



MEXICAN

It is fantastic with garlands of peanuts, tin angels wearing Mexican sombreros interspersed with tin stars and other Mexican oddities, accented with a rain of bright Mexican pink glass balls



MONTE CARLO

It is powdered all over with white snow, against which glitter garlands of gold coins and gold mesh bags filled with more gold coins. On it are gold balls and many other scintillating golden objects



OLD FASHIONED

You remember this one: it has on it cranberry strings and popcorn balls, striped peppermint canes, tinsel, stars, snow, glass balls, and at the top an angel, shining bright



EMELIE DANIELS

Settings of Sentiment

BE LAVISH with your holiday table settings. Be sentimental. At no other season is mood so important. This is no time for the uncloaked board, the severely simple centerpiece. Trot out your best laces, your finest damasks, your richest silver, your most traditional china and crystal. Use Christmas greens and berries and pine cones in profusion. Then add a touch of today for the final fillip. HOUSE BEAUTIFUL has created two settings in this mood. Above, a cloth of fine Milan lace from James McCutcheon is the background for a formal dinner. The glasses (note their traditional shape) are Orrefors from Sweden House; the plates are Royal Worcester from B. Altman. For sterling flatware we have selected International's newest pattern, Whitehall, which, with its fine shell design, its acanthus leaves and gadroon edge, is both early Georgian and eighteenth century French. A processional of white and gold angels (Altman) marches between rows of Christmas greens toward a centerpiece fashioned of tree candles from McCutcheon.

On the page opposite, the table is set for a formal tea during the holidays. The centerpiece is a tree-shaped tower of greens, gilded pine cones (simple to do yourself), pert little birds, ringed round with large candles rising from metal holders covered with greens and berries. The Chelsea cups are from Alfred Orlik. The sterling silver service, in the pattern corresponding to the Whitehall flatware, is strongly early Georgian in motif. All this is set upon a lace cloth from Wm. Coulson and Sons, laid over gold satin, a trick of several decades ago which we revive for its sentimental flavor. The wall is papered with a smart stripe from Imperial.




Merrie Xmas

Doing Up CHRISTMAS

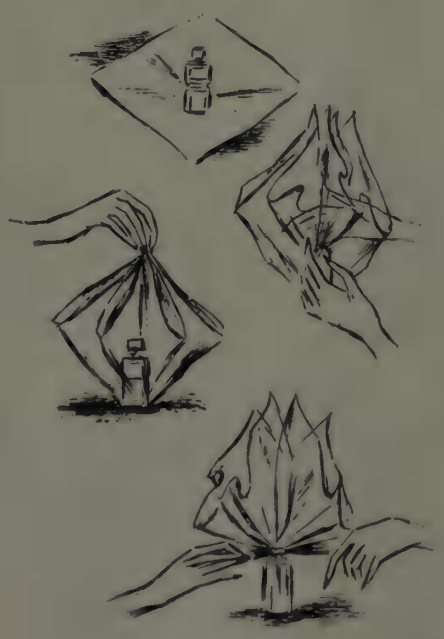
A LOAD of packages, opposite, tied up by the Decorators Club for HOUSE BEAUTIFUL. Top left, left to right: The Refugee is tied in a silk handkerchief knotted with straw braid, tiny flowers caught in. By Gertrude Gheen Robinson. Next to it: Victorian Fantasy is wrapped in white paper lace and purple Cellophane with orchid satin ribbon and sweetheart roses on the lid. By Mildred Irby. Second row, left: Hollywood Success. Plaid gold and silver Cellophane tied up with Dubonnet satin ribbon, a gardenia and pearls for ornament. By Gertrude Gheen Robinson. Right: To Our Dog. Orange, silver and Cellophane paper over yellow with a small orange plush dog held on with silver ribbon. By Hortense Reit. Center row, left: For a Garden Lover. Copper paper and gold ribbon. A spray of firethorn berries is attached diagonally. Next, Rhapsody in Red. Jingle Bells red and silver paper has a tailored silver paper bow. Both by Mrs. Robert Falconer Massa. Third in line, Far From the Range bears the greeting, "Merry Christmas from the Maverick" on a leather steer's head. The tortoise shell paper is tied with brown fringed leather saddle string from H. Gilford. On top is a cowboy and a clump of fir trees. By Toni House. Fourth, Merry Widow Waltz has crinkled, silver-starred Cellophane wrapping, tied with silver ribbon from which hang Cellophane bells. Next to the top: Miss Finch's School for Young Ladies sports an old-fashioned bouquet, Noël paper. Top, For the Duchess is gold striped paper, blue satin ribbon, a dash of rhinestones. These three, Mrs. Robert Falconer Massa. Foreground: For the Bud. A frou of Shocking pink tulle and pink and gold stars around copper pink paper. By Elisabeth Brown. Above it: To an Artist. The cover is white canvas, blue linen ribbon has tools of the art attached. Second from the top is To the Man of the House, Aged 2, in blue chintz with printed animals. Toy animals are tied to the top. Both by Jeannette Jukes. Top: Yale '42 is covered with brown suède paper trussed up with suspenders, accented with gold seals. By Elisabeth Brown. Right foreground: Our Mary. Snow crystals on silver tied with gold, silver and green paper ribbon. Above it: For Auntie. Snow crystal design on henna paper. Both, Mrs. Forbes McCreery. Cellophane papers and paper ribbons from Dennison. Other gift wrappings: Rosomax Campbell, Dorothy Simmons, Keller-Dorian and Mrs. Edmund Rutherford Boots.



A rosette is folded into shape and then attached to the ribbon around the gift



A whole school of odd-shaped packages can be wrapped like crackers



For bottles and the like the best technique is to swing the wrappings upward

GENTLEWOMEN of the century before this used to go forth on Christmas eve with their carriages piled high with Christmas packages. Proceeding from house to house afghans and antimacassars, jellies and jars of pot-pourri were handed in through doors where holly wreaths hung finely powdered with snow. In a more casual and hurried day, we are all too prone to tuck a card in a package, tell the girl behind the counter to wrap it "as a gift" and consider that our Christmas shopping is done. More's the pity. For never has there been a greater wealth of wrapping papers or ornaments, seals, tags and devices with which to gladden the Christmas present. HOUSE BEAUTIFUL was charmed at the crop of boxes which came from the Decorators Club by way of suggestions, a stack of which is shown opposite.

These things are easy to come by: Metallic papers, solid and patterned, gold and silver. Good solid reds, blues, greens. Cellophane sheets in rich shades. Imported papers from Scandinavia. Pieces of patterned wallpapers. Papers with silver patterns of snow crystals. Pieces of glazed chintz. Silk handkerchiefs, chamois, leatherette, lace paper. For ribbon you may run the gamut from satin three inches wide through to every conceivable pattern of Cellophane. In toy departments you will find little figures costing next to nothing, with which to ornament your gifts. Or out of doors there are bittersweet and holly, pine branches and cones, mistletoe. You may buy cones silvered or silver them yourself. Add bells, miniature wreaths, little sleighs, and you haven't yet scratched the surface of what can be done.

But once you've settled to work in the living room, a week before Christmas, with your packages and your materials heaped on a card table and the adjacent floor, your real creative fiesta begins. To be pretty practical, may we suggest that your tools should be reminiscent of the kindergarten? A ruler. A pot of paste or jar of rubber cement. Scissors. Sheets of tissue paper and outer wrapping paper. And for holding rosettes and bows together, a needle and thread or Scotch tape or milliner's wire. However gala your choice of ornament may be, its gaiety is lessened if the fundamental package wrapping isn't as neat and spruce as possible. For this the ruler and scissors. When you buy paper by the sheet, the temptation is to use a whole sheet to each medium-sized (*Continued on page* 100)



These three games guaranteed to raise young temperatures to the boiling point. They are: Peg Chow, or Chinese checkers, Sky Scraper and That's Me. They are made by Parker Brothers. From F. A. O. Schwarz

DEAR SANTA CLAUS



THERE are two schools of thought about Christmas Eve. One school shoos the small fry off to bed with sinister threats about Santa neglecting boys and girls who don't go quietly, and then trims the tree. Next morning, it's as surprised as anything over what Santa's done.

The other school, with brutal frankness, admits that the tree had better not be abandoned to an overworked Santa Claus and invites the young to pitch in on it. The trimming of house and tree, if the children get into it, can become an exciting thing. If you are afraid to let them have an unbridled hand with the big tree, give them a small doll-sized tree to run amok on. There is a box of little doll-tree trimmings on the opposite page which are utterly adorable.

The arrangement of the Christmas table, in the same way, may partially be left to the devices of your children



The Yearling Fawn, Evelyn Reed. Candle Santa Claus, Gerard. White Rabbit, Party Mart. Susie-Q dolls, picnic basket, small music boxes, bear in kilts, boat, F. A. O. Schwarz. Barrel organ, springy white cotton and red felt Santas, Wanamaker. Work books, Elizabeth Pusey. Stamp album and Naturecraft outfits, Abercrombie and Fitch

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KOSER

with invariably original results. If you have reservations, let the children decorate one table and leave the actual party-table for your own hand. On this page are angels and earthly creatures to use on Christmas tables or to give the children to use on theirs. Very dear to the heart of childhood will be the peppermint stick tree. The mirrored star is composed of five pieces which can be rearranged in an infinite number of shapes and will give fine vent to youthful self expression.

Golden bells swing red clappers over the Christmas table, Tulsa Lee Barker. On it, a felt tree, a Cellophane tree, Alice Marks; a peppermint candy tree, W. and J. Sloane. Miniature tree ornaments in the round box, John Wanamaker. Birds and angels clip on a tree, James McCutcheon. Little girls holding candles, Marshall Field, Chicago. The tin funnel doll, Alice Marks. More tin makes angels who carry candles, Gerard. Diamond shaped mirrors make a star, a tree in the center, from the Party Mart



CHRYSANTHEMUM MANDARIN

The Pick OF THE TESTED

EDITOR'S NOTE: *To gardeners this is one of the most important articles of the year. It records the performance of 1938's new plants during their first season of general growth, gives hints upon their uses. From daily notes made in his own trial garden, from observation in other gardens and consultation with many experts Mr. Johnston prepares his records for* HOUSE BEAUTIFUL *readers. This is your guide. Use it in ordering these newer seeds and plants in 1939.*

GARDENERS along the Eastern seaboard are agreed that 1938 was the most difficult year for plants in their experience. In fact, I feel sure that every horticultural organization east of the Mississippi River would indorse that sentiment. Plants, new and established, were forced to run the gauntlet of hail, wind, floods and drought. Varieties that have been garden stand-bys for years failed to perform—some of them for the first time. Yet out of this most unsatisfactory growing year we were able to record some real gardening thrills with the new plants, and that means good news for gardeners.

The showy and lovely little BALSAM TORCH from Stumpp and Walter, planted in the scant shade of



MARIGOLD KING'S RANSOM

BUDDLEIA CHARMING



J. HORACE MC FARLAND CO.

ROSE R.M.S. QUEEN MARY

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Bakersfield, Calif. 51

BY J. W. JOHNSTON

YEARLINGS

two Apple trees just off my brick terrace, produced gorgeous Camellia-like flowers of dazzling red. Two tones of color were observed. Both were lovely. These are quite the largest Balsam flowers I have seen.

The nearest thing to pink in a Butterfly Bush is personified by the long, graceful racemes of the new BUDDLEIA CHARMING, introduced by Henry A. Dreer, and listed by most seedsmen and nurserymen. Planted in the rear of a rather healthy border of flowering shrubs, this new plant soon makes its presence felt with a profusion of splendid bloom.

The three SENSATION COSMOS (available from most seedsmen) are PINKIE, a delightful rose shade; PURITY, a glistening white, and CRIMSON, the loveliest red Cosmos to date. Free bloomers and moderate growers, they will furnish cut flowers in abundance, and contribute immeasurably to color in the garden.

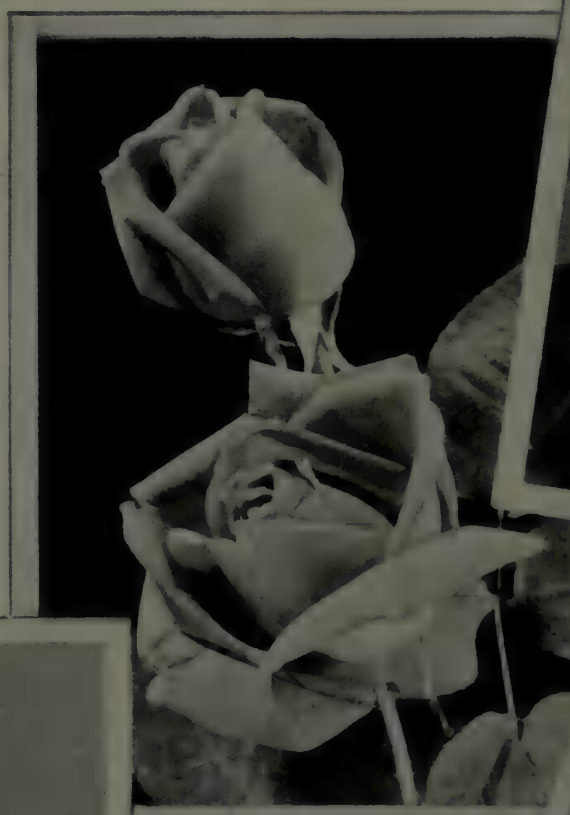
The GIANT (*Continued on page* 101)



BALSAM TORCH



ZINNIA NAVAJO



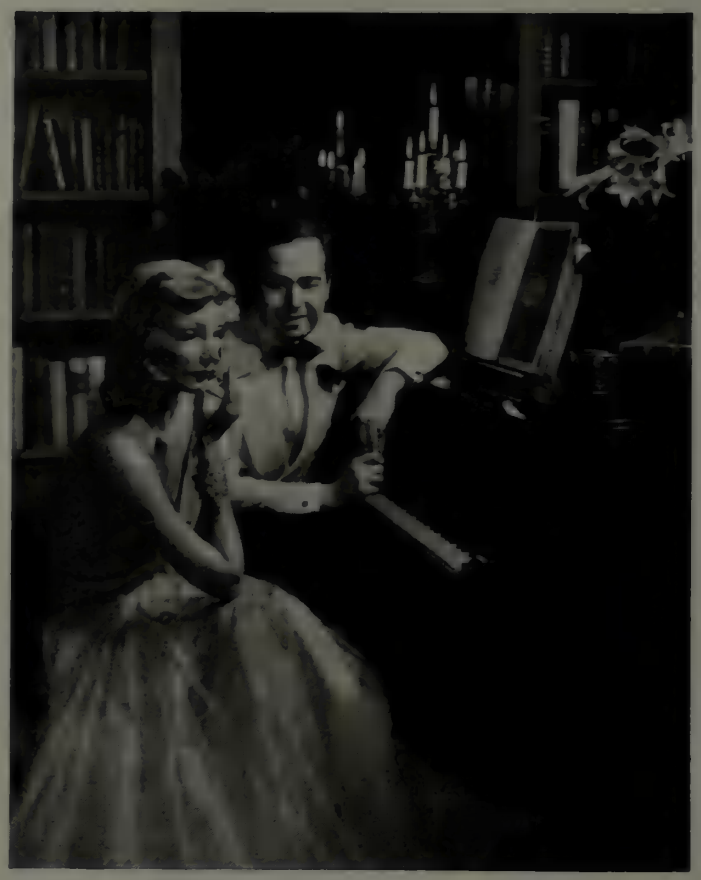
ROSE ROME GLORY



ROSE BRAZIER



PETUNIA SALMON SUPREME



Artist and Model

Mr. Gaba above: "Cynthia, do you play Bach?" Below, the dining room where in a tempera mural the artist-owner has with geographic irrelevance joined St. Petersburg, Bath and Belfast of the eighteenth century, made up, he admits, out of his own head



THE artist is Lester Gaba, the model the plaster Cynthia who in Christmas week makes her movie debut in "Artists and Models Abroad." They live in a New York apartment which the clever paint brush of Mr. Gaba has touched with high humor. The dining room on this page is a case in point. An honest-to-goodness canopy, sulphur yellow and white, covers the ceiling. With a fine flourish Empire green curtains, painted to match real curtains elsewhere in the room, disclose the mad and charming mural. The chairs, designed by Mr. Gaba and made by Molla, Inc., are green suède finished, with yellow seats and gold trim. The table top is marbleized, the floor black linoleum and the lantern's slides green. By some curious alchemy the result is as Venetian in mood as the Grand Canal.

The bit of the foyer, directly on the right, looking through to the living room, demonstrates again the wonders which can be performed with paint. Mr. Gaba, confronted with a standard apartment hall archway, turned it into a portal of some consequence by attaching a pair of anaglypta ornaments to the wall and squaring the composition off with paint, white in contrast to the sulphur wall. White and eel gray inlaid in the black linoleum floor tie the whole thing up neatly in a pattern pleasing to the eye and inviting. Beyond is a glimpse of a painted screen seen in greater detail in the larger picture and serving to add an elegant vista to the room. It conjures up in the mind romantic coasts replete with palms and striped marquees, blue skies studded with romantically disposed clouds.



An old cast iron hatrack painted antique white is a flower stand





EMELIE DANIELSON

The living room above has white walls and greige upholstery and draperies. The lamp shades are gold. The screen was painted by Lester Gaba and the hand hooked rug designed by the same indefatigable gentleman in a sunburst pattern. It is in greige and lies on a floor entirely covered with black waxed linoleum. The chandelier, an antique, is not wired but has in it candles which are lit on major occasions. The proportions of the room are those of any conventional city apartment. But the whole is suffused with a fine sparkle which is directly traceable to the uninhibited, decorative way Mr. Gaba has with paint. He has evoked a gay and exciting background for himself and for Cynthia



MAURICE GAUTHIER

SNOW SCENE



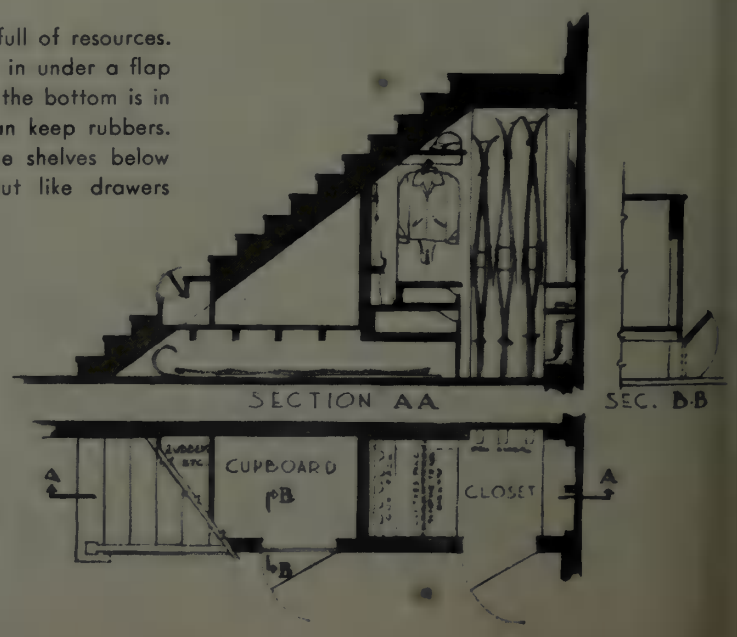
ABOVE, a man's midwinter dream, the perfectly appointed headquarters for a sportsman designed by architects McCaffery and Gauthier. If you can't afford such magnificence, don't take it literally, but as a composite picture of a slew of good ideas for storing your gear and yourself after the run is over, any of which you can bag for your attic or cellar. Note at once how handsome useful things are when well assembled. More points: Big closets by the door for outer wrappings. Mantel with overhanging shelf supported by a boathook. Skis held by blocks so they retain their spring, won't warp. Decoys on the rafters. Gun cases set at an angle so the guns can be seen; shelf below for cleaning the guns. Snow shoes on the wall, decorative and tidy. Toboggans similarly disposed on walls. The absence of rugs which would be ruined by tracked-in snow, in the main gangway of the room. The revival of the Irish hunt table.

At the right below, the architects tackle the problem of what to do with snow gear in the ordinary house and find the generally useless understairs closet can be utilized to the last inch for skis, toboggan, hunting clothes, guns and the like.



The plan at the left explains the placement of closets, cupboards and furniture in the winter lodge shown above. The deep end-of-the-day couch is opposite the big fireplace. The table, near enough to get warmth, faces wide windows to the view. The furniture is all arranged for comfort

At the right, the below-stairs closet, full of resources. The toboggan (see Section BB) slides in under a flap which you raise. The fourth step from the bottom is in reality the lid of a box where you can keep rubbers. Sit on the stairs to put them on. The shelves below the hanging clothes section slide out like drawers



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Fruits

FRUIT, its forms and colors, weaves a Della Robbia garland through those periods of history which are rich in fantasy and invention. It is in Botticelli and Mantegna canvases. The pomegranate out of Persia is woven into the fabrics of Italy. It is as much part of the rococo as the shell. It is rich and sombre in Gobelin tapestries. You find it carved for the palaces of the Stuarts; supremely, unforgettably the master hand of Grinling Gibbons decked walls of rooms by Christopher Wren with fruit. On the furniture of Louis XV, XVI, Victoria, it is perennially fresh today as yesterday. Above: a mantel by the Jacobson Mantel Company, a mirror by James Amster and a lamp by Lord and Taylor, all adorned with fruit.

FRUIT

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COLORS

FRUIT COLORS

THINK of fruit colors and you think of a range of colors too vast to grasp all at once, from the pale early morning yellow of the honeydew to the deep Byronic purple of the grape. But it is by no idle whim that the fabrics and carpets, the wallpapers and paints of this year have turned to fruit colors. For fruit colors, those warm and sunny tones which we take from nature direct, are as old as man. Even the fruit names which we here revive go back and back in time. They were chosen in the beginning because fruit, a seasonal thing, was rediscovered each year by the eye as it ripened on its vine or tree or bush and so was always new, an annual rediscovery, yet so familiar that all men might know of what you spoke when you said, "The red of the apple."

Why group them? What have they in common? The sun which ripens the pear and the raspberry and the melon has left its warmth in the color of the perfected fruit. These are always warm, living, growing colors. They are invariably dynamically sharp or exquisitely fragile. There are few half-way colors here.

When you work with fruit colors in your own home, you cannot go astray if you will think of them in their original, natural setting. That is, use them as nature uses them. If you combine other colors, non-fruit colors, have them outdoor colors. Use blues that recall the sky by day and at evening. Use white for the lift which it everywhere gives in nature, in orchards and scudding clouds and fields full of daisies.

Concrete suggestions, if you will turn to the pages preceding this one, would be to work from the three basic colors of the three carpets shown. With the purple plum shade on the left, you might use lemon yellows, the greens of melons or grape leaves, the blue-grape colors, peach and apricot and all their variants. Bar from this scheme the russet of red apples, the tan of the pineapple, all the brownish reds.

The watermelon green carpet in the center is superb with lime green, lemon yellow, apricot, peach, grape, plum, russet apple, pineapple. In fact, since it is a fundamental leaf color as well as being the color of the watermelon, it will mix with all the rest.

The Northern Spy apple shade on the right is good with all the greens, with lime and with yellows, the honeydew and the lemon and with the colors of white grapes.

Such an analysis makes you realize at once how widely interchangeable these colors are, how flexible and friendly in use.

HERE IS A KEY TO THE MATERIALS SHOWN ON THE TWO PRECEDING PAGES



1. Wallpaper from Richard E. Thibaut, Inc.
2. Grape velvet from Stroheim and Romann
3. Grapes on blue linen from Rose Cumming
4. Purple plum and green stripes from Cheney
5. Lime velvet from Stroheim and Romann
6. Melon green and honeydew yellow from Cheney Brothers
7. Lemon taffeta from Stroheim and Romann
8. Melon green satin from Cheney Brothers
9. Wallpaper, Imperial Paper and Color Corp.
10. Pineapple peel tan hammered satin from Stroheim and Romann
11. Apricot velvet from Cheney Brothers
12. Peach and gray satin brocade from Stroheim and Romann
13. Pale peach and raisin brown glazed chintz from Rose Cumming
14. Red plum satin from F. Schumacher and Co.
15. Red apples on a blue ground chintz from Elinor Merrell
16. Red grape ribbed silk from Stroheim and Romann
17. "The Talleyrand" paper with russet apples from the Thomas Strahan Co.

Three rugs are from the Mohawk Carpet Mills, Inc., in purple plum, watermelon green and Northern Spy apple red. The mountain of flawless fresh fruit is from the Vendôme

The grace in color is reflected by the grace of design which enters any picture where fruit is used. You have a glimpse of this in the wallpapers and patterned fabrics shown above. Fruits in design have been with us for centuries and the greatest masters, like Jean Charles Delafosse who flourished in the days of Louis XVI and the incomparable Grinling Gibbons, have left us an inexhaustible heritage of fruit patterns from which we draw yearly as our styles look to the past. Nor have designers of today been behind in using fruit freely in modern and period techniques.

But fruit, in carving and weaving, in pictures and rugs and silver patterns, is, in the last analysis, no lovelier than fruit in actuality. Don't neglect it as a decorative element, to use on mantels and tables, flowing from cornucopias, stacked formally in great silver bowls, set forth on mirror plaques. You may wax it and keep it for weeks. You may wire it into swags. It is one of the loveliest of all Christmas decorations, as it is *the* loveliest of Thanksgiving ones. Not only for its color, its shape and its heartening good smell, but also for the feeling which it evokes in us all, of bounty. Bringing fruit into the house, in the flesh or in decorative materials, is to bring in something of the orchards of New England, the orange groves of Florida, the vineyards of the west in all their glory. Here is something of the earth which is still delicate and satisfying, transient and yet self-renewing. It is symbolic of a joyous and healthy life, of the sun and fresh breezes, the warm sweet days of summer leading to harvest. In winter it is calculated to make us dream of summer and the spring.

For Home Consumption

CHRISTMAS bombards all the senses at once, so that it is impossible to withstand it when it comes to your house. As you stamp through the snow to your own front door, your eyes are gladdened with the sight of wreaths and festoons, candles burning in the windows. As the door swings open, you are taken by storm, for within is such a mingling of the spicy smell of pine boughs and turkey roasting as can mean one thing, and one thing only—Christmas.

Since the traditions of the plum pudding, the boar's head and the groaning board are as old as any antiquarian could wish, it is a curious thing that the giving of food for Christmas is not more prevalent. It used to be. The idea is rooted deep and part of the regular preparation for the day was the making of jellies and preserves, candied ginger, the roasting of nuts, the packing of raisins, the preparing of some special family recipe for a gift. A pound of tea from the East a bottle of mustard pickles, a pound cake or a plum pudding might well be the grandest present in the house.

The picture has, of course, changed a little. This department would be more likely to hide any cake it baked than to give it proudly. But we still give food. And this we do despite our incorrigible lack of aptitude in the kitchen, by buying it. Lack of skill in kitchen matters is amply balanced by the time and flair which go into wrapping up our presents, the assurance that the food is delicious.

For if we are in a doing it up brown mood, we plant a bunch of canned kidney beans in a great French earthenware casserole and tie this recipe by Edith Key Haines (taken from a former issue of HOUSE BEAUTIFUL) to the handle with a rosette of red satin ribbon. *Curried Kidney Beans:*

Use one can of (Heinz's) baked kidney beans, two medium greening apples, one medium sized onion, two tablespoonfuls of butter and the fat from the beans, one half teaspoonful of salt, one teaspoonful of curry powder, and two teaspoonfuls of lemon juice. Remove the pork and fat from the beans. Peel, core and dice the apples. Peel the onion and chop finely. Heat the beans in a double boiler. Melt the fat and butter in a small skillet, add the onion and cook and stir for two or three minutes. Then add the apples and cook gently until lightly browned, being careful not to have the apples mushy. Add seasoning to the beans and then the apples. Heat together. Place around a platter with sausages in the middle. If one desires, a half cup of canned, wet cocoanut is delicious added to the beans. Use one large can of Stahl-Meyer cocktail sausages and broil. (Serves four.)

Food as a present falls midway between being straight practical and pure fun. Let us confess that we like to eat our Christmas and have it, too. We serve notice right now that we'd like to find under our Christmas tree some turtle soup, ripe olives as big as bantam eggs, India relish, onion soup, fresh cucumber pickles and cream of mushroom soup. We want little German spice cakes and an apple in our stocking and a bowl of raisins to sustain us while we unwrap presents.

Put food on your list right now, smoked turkey and pungent coffee, pure fruit jellies, nectarines and chicken gumbo and cheeses in wine. Deliver them chill and star strewn, on Christmas eve, with your own hands, proudly.

SUE CAMPBELL





Mme. de Pompadour

Vanities Out

HERE are four beauties, undimmed, as their portraits attest, by time, and four dressing tables to do them honor. The idea, Macy's, that the most feminine of all furniture, the vanity, be designed in their styles. Above, Boucher's portrait of the Pompadour, height of cultivation, great influencer of the fashions of her day, given to pastels, ribbons, ruchings, flowers, glazed rich textures. The table drops to the floor flounces of chartreuse silk taffeta with scalloped picoted ruchings of shirred gray and chartreuse taffeta.

Below, Mrs. Siddons, the Tragic Muse, as Reynolds painted her in an England passionately interested in the theatre. She, as its epitome, not only reflected the sophisticated elegance of her time, but led it. The classic revival was the rage, hence the dressing table with a fichu of blue and ivory striped hammered satin over an extremely full skirt of ivory net.





Mrs. Siddons



Marie Antoinette

of the Past

Above is Vigée Lebrun's Marie Antoinette, the queen who loved to play at dairy maid. She escaped from the pressing realities around her into a fairy book game of being a peasant at the Petit Trianon. From which the bowknots, the ruffles, the ribbon and the full skirt, all saved from true simplicity by the extravagant frou-frous of lace. The dressing table is in jonquil silk satin, tiered and banded with gold ribbon edgings and bows.

Dolly Madison, below, was one of the smartest First Ladies America has ever had, which is reflected in Gilbert Stuart's portrait of her below. She impressed on Washington her taste, which leaned to the Empire, and refinement. Materials were used for their own sakes. Such ruffles as appear on this dressing table were taken from the sleeves of her dress. Crêpe back satin is here banded with satin shirring over a petticoat of white georgette. The tables are by Macy.



Dolly Madison





PHOTOGRAPHS N. W. CARY

ROOM SERVICE

STORES today not only sell furniture but also create charming rooms by droves to show you how effectively it can be used. These rooms make news for they embody current trends. On this page you see how the Paine Furniture Company has assembled Baker furniture in its Old London Shop. Here is a Hepplewhite sofa with a pearwood Pembroke table at one end inlaid with yew and adapted from a Sheraton table. The Chippendale chair is covered in tan linen and blocked with dull green and red. The coffee table is a copy of an old English drinking table and the hanging shelf is taken from one illustrated in Cesinsky's book, "From Gothic to Sheraton."



G. H. DAVIS STU



This graceful piece of Baker furniture is a reproduction of an early nineteenth century sofa table. Paine

On the opposite page are pictures of rooms designed by William Pahlmann for a showing at Lord and Taylor of great significance. The flavor is Italian, the spice fantasy. The living room at the top is modern-cum-baroque, with ■ David drapery painted over the fireplace, in grape colors. Another living room, below, is predominantly a dusty Pompeian red with one wall a welter of stripes, red and green on a white ground. The dramatic contrast to this is the sage green rug created by the famous designer, V'Soske. The furniture is largely antique, the sum total, thanks to the invention and resources of Mr. Pahlmann, new, fresh and packed with ideas applicable to your house or mine.

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The living room by William Pahlmann for Lord and Taylor, left, has yellow-green walls, a floor laid in great squares of dark walnut. Striped love seats have a huge round table with mirror top and gold leaf scrolls and porphyry finish between them. The chimney breast of ivory white is made immensely dramatic by the flamboyant drapery in the manner of an early nineteenth century style picture which hangs elsewhere in the room. A pair of black and gold chandeliers is decidedly effective



Right, a grape-colored sofa is flanked by white porphyry topped tables on gilded helmets. The base of the bookcase is in a deep olive green



EMELIE DANIELSON

In a vast window curtains striped like the mantel wall hang straight as an arrow. The fabric on the wall is lashed taut, top and bottom. Against the bay is an eighteenth century leather top desk. It is served by French Empire chairs. On it is a hunting horn become a lamp and furnishing a note of fantasy. The mantel is pinkish marble with a quartet of Chinese figures on it, an old barometer above it. In the corners are tiered bookcases, tall and slim, made so that they revolve at a touch





SECOND YOUTH

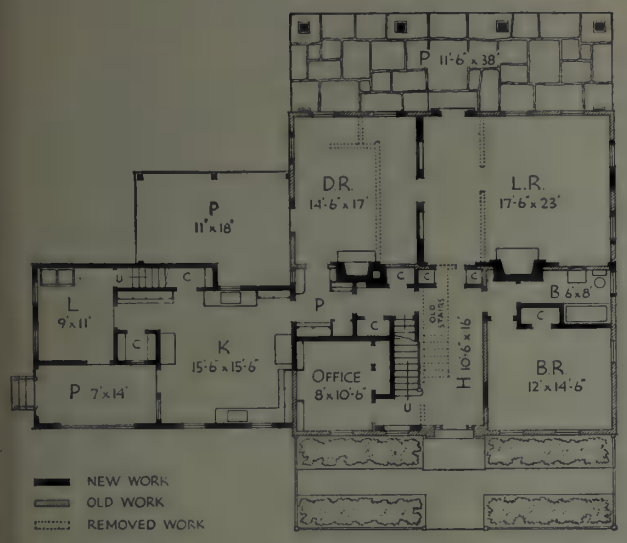
An old farmhouse renewed for Mr. John S. Williams at Old Chatham, New York, by the firm of Polhemus and Coffin, architects

BACK in the Gingerbread Era somebody thought to improve a square Neo-classic house in New York's Columbia County by grafting on a fancy porch, with scroll brackets, and a toothy cornice. It took an owner with a love for the country and its architectural traditions as well as a pair of architects to give the place dignity and hospitable warmth once more. Outside, the rejuvenation was skillful but simple. The porch was removed, leaving a finely pilastered door with deep reveals above which a pediment in character was added. The cornice was stripped off, capitals added to the existing corner boards, and a hipped roof substituted for the flat one. Most of the original windows were retained, except in the service wing, which is all new. The chimneys were left in their original positions.

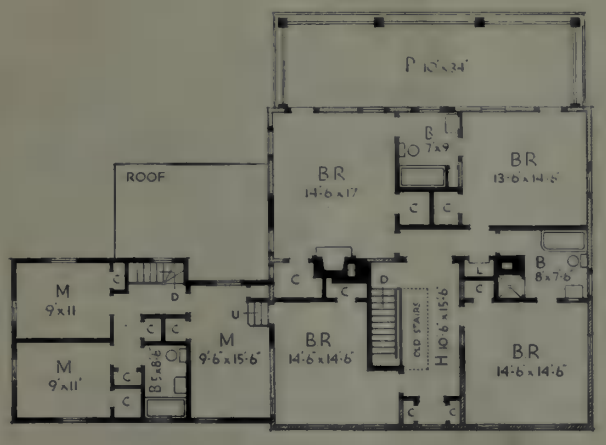
Inside, the timbers were all sound, but some of the partitions had to be jockeyed about. The stairs were moved bodily a few feet to the side, thus making possible a fine hall and entrance to the new living room. Since the place is really a farm, where Mr. Williams raises Angus cattle and pheasants, the office almost deserves the name, though it is more gunroom than anything else. All old plaster was stripped off and the walls were insulated with rock wool. Then metal lath and plaster were applied. Some of the old floors were retained, some patched, some replaced with new. And a few, notably in the hall, were redone with fine old wide oak boards. A modern oil-fired heating plant was installed in the existing basement. The plans, with accompanying legend, and the photographs complete the story.

The two views of the east front, old and new, on the opposite page need no explanation. And the view of the living room, right, carries out the promise of the exterior. The walls are putty green, and the furniture maple and pine, all old pieces. The mantel was designed by the architects in the Dutchess County style. All fireplaces have been faced with old chimney brick





At the left, the first floor plan with solid lines representing new work; hatched lines, old work still used; dotted lines, old work removed Notice the convenient arrangement of guest room and bath on this floor. The two small closets in the hall are concealed in the finely designed columns of a new arch which frames the living room entrance. The second floor, right, shows the main bedrooms and wide porch which look away westward to the Catskills

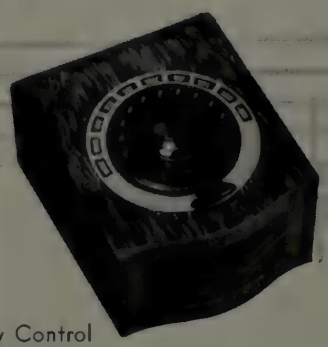




The dining room walls are of oyster white plaster, but the woodwork is painted to match the putty green walls of the living room adjoining—a particularly happy way of harmonizing the two rooms. The mantel is an old one, bought in Hudson, New York, and the furniture, too, is old. The color schemes of these two rooms make an especially fine background for the many Audubon prints from the owner's extensive collection. Cornices and trim were specially designed

S. H. GOTTSCHO

Hark, the Herald Angels



Philco Mystery Control



Stromberg Carlson



Magnavox

THE herald angels sang glory to the new-born King. It is right and proper to sing at Christmas for joy. To have in your house an instrument which will spread the good news for and with you. The greatest present you can give to your family and yourself is a piano, a radio, a gramophone or an organ.

The new crop of smaller pianos has arrived in thousands of people who have no room for a grand and has the ugliness of the older uprights that a piano was now available. The same feeling for better styling has affected many other instruments as these pictures prove.

For your piano or organ there are dozens of collections of carols. For your gramophone, Victor has a group of special records made by John McCormack, the Trinity Choir, the Philadelphia Orchestra, the Flonzaley quartet and others. Christmas NBC broadcasts include King George VI's message to the British Empire and its response to him, services from Bethlehem and Vienna, Austen Hagstad singing "Stille Nacht." From the Vatican will come the voices of the Sistine Choir and Don Lorenzo Perosi conducting the Pontifical orchestra.



Music from "Old English Carols for Christmas," courtesy Washburn & Thomas, publishers



Winter Musette

R. C. A. Victor



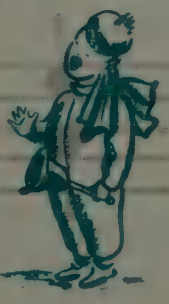
Mathushek Spinet Grand



Chickering Sandringham









Knabe Style V



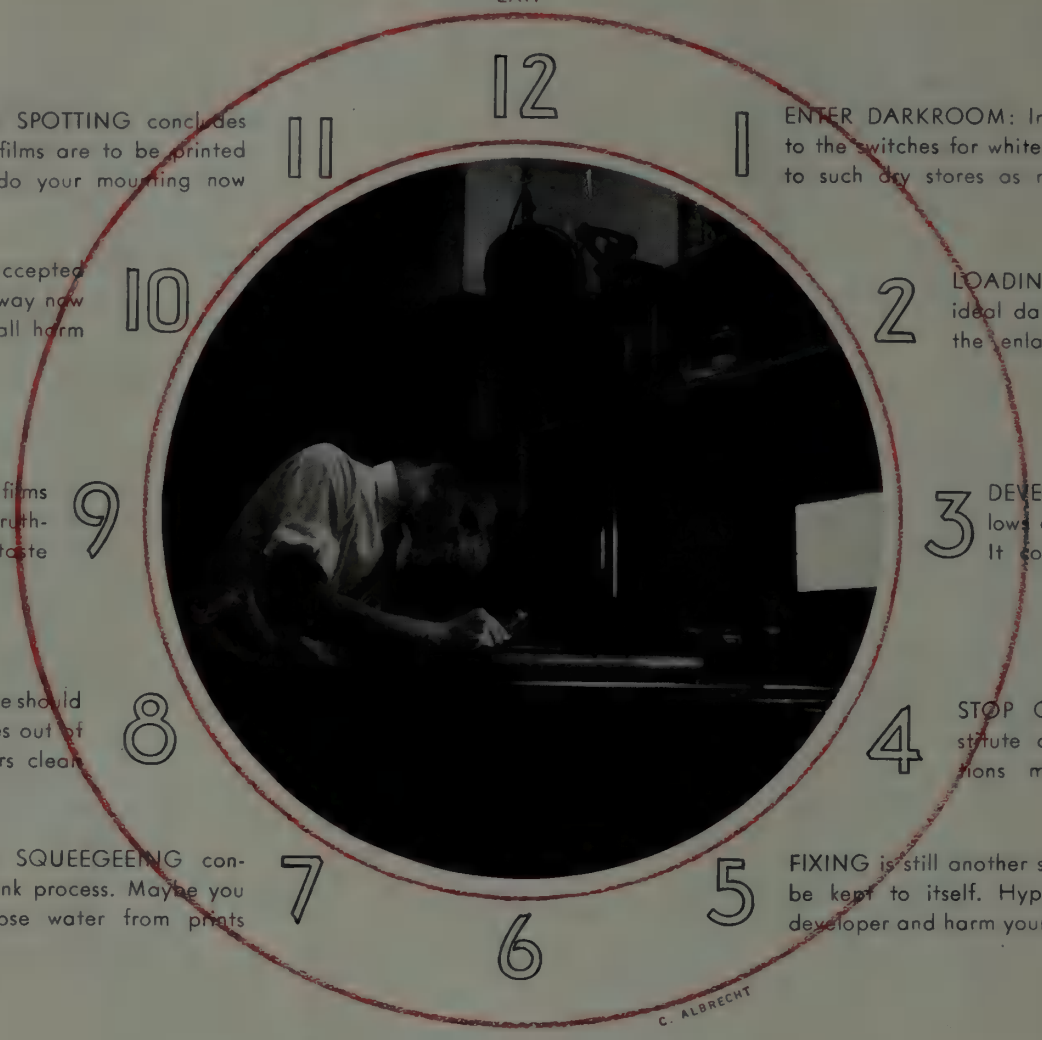
Steinway



Hammond Organ

clean or dust when film or prints are drying. Put everything in its place.

EXIT



ENTER DARKROOM: Immediate access to the switches for white and safe lights: to such dry stores as negatives, paper

LOADING OR ENLARGING: In the ideal darkroom, this work is done beside the enlarger, well away from the sink

DEVELOPING, of course, immediately follows actual enlarging or loading of film. It constitutes the first "wet" operation

STOP OR HARDENING BATHS constitute a separate step since the solutions must be kept definitely apart

FIXING is still another step which should be kept to itself. Hypo, too, will ruin developer and harm your short stop baths

WASHING is the next sink operation, and requires more space and more water than the others. Keep wash water clean

SPONGING OR SQUEEGEEING constitutes the last sink process. Maybe you don't squeeze loose water from prints

DRYING starts damp, though there should be no free water. Hang negatives out of the way. Keep your print blotters clean

INSPECTION follows when prints or films are dry. Eliminate the weak sisters ruthlessly. Clip, crop, cut to your taste

FILING belongs here. Put your accepted negatives and duplicate prints away now so they will be protected from all harm

MOUNTING OR SPOTTING concludes the cycle, unless films are to be printed at once. Better do your mounting now

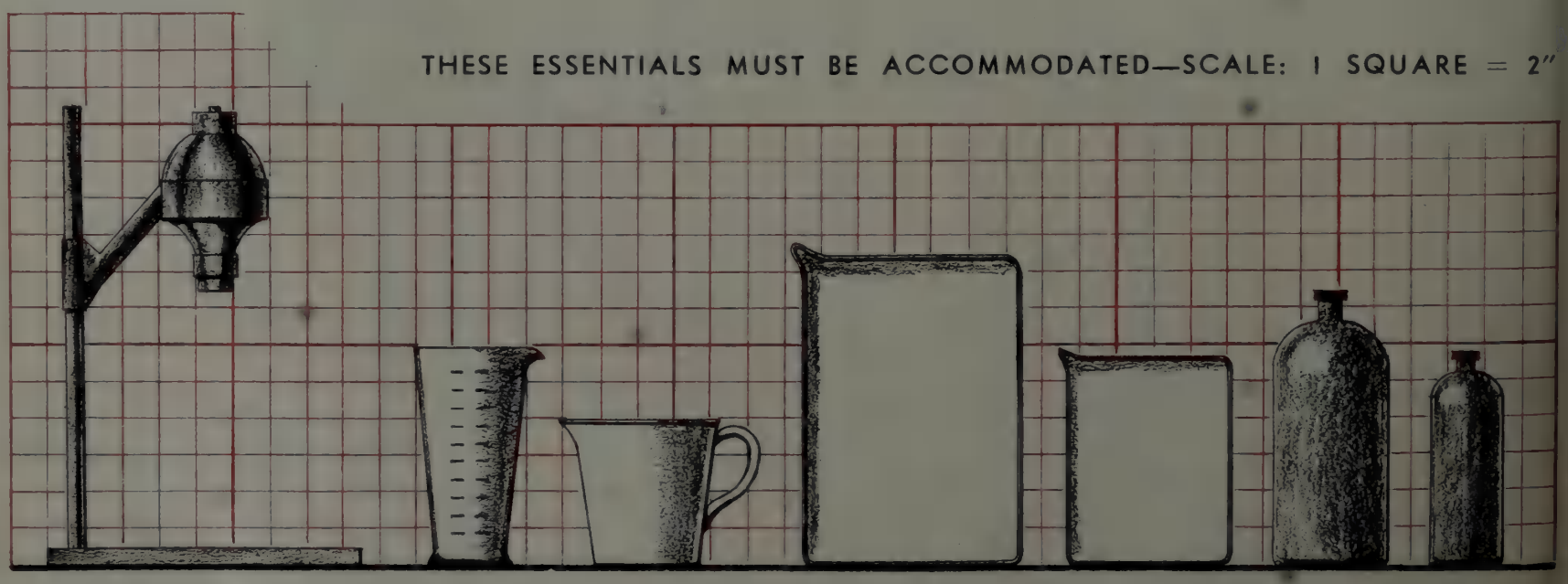
LIFE'S DARKEST MOMENTS

PRECEDING the dawn of any good photograph are those all-important hours in the darkroom. And it is about darkrooms that we are concerned right now. The pictures, good or bad, are up to you. It is true, however, as any veteran will tell you, that an efficient darkroom is vital to the production of consistently good prints. And the secret of the darkroom, apart from its operator, is organization.

Organization, as we see it, has not so much to do with the equipment you have as the way you use it. A certain minimum of apparatus is required; a little more in the way of supplementary devices is helpful; about fifty percent of the gadgets are useful but not vital. There are, then, certain basic things your darkroom must boast. Across the bottom of these pages you will find them in diagram or tabulation. Their variety is staggering; their types and functions are standard. These are the things that must be housed and used in your darkroom. Add ferrotype boards, rubber squeegee and print roller, not shown, and you have the lot.

But let's not get too pompous about this word "darkroom." Some magnificent negatives and prints have come, literally, from the family bathtub. The zealous photographer—that is to say, the true amateur—can get along perfectly well in the bath-

THESE ESSENTIALS MUST BE ACCOMMODATED—SCALE: 1 SQUARE = 2″

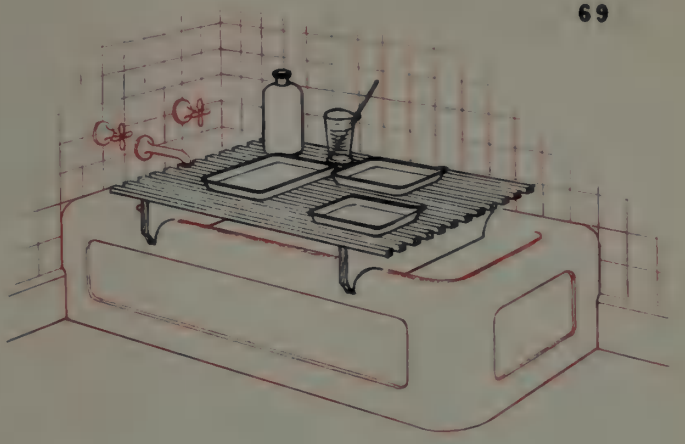


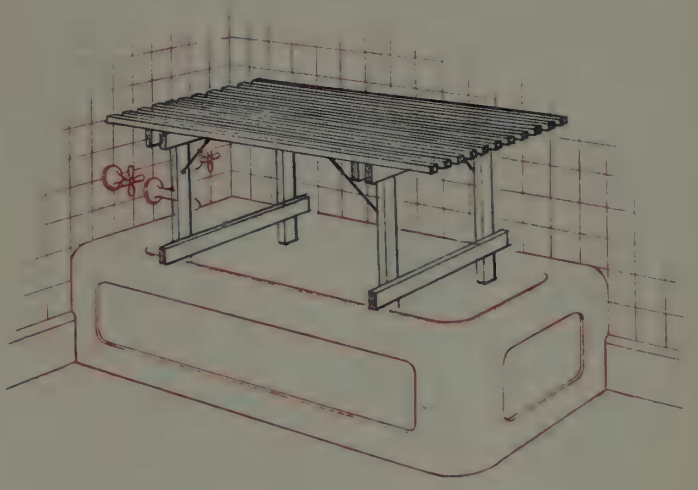
room, though he would much prefer a special room in the basement. Thus, because anyone can have the one and may have the other, we shall talk about both kinds. And, for coherence, we shall assume that you are interested primarily in small hand cameras, from the 35 mm. types up to the 2¼ x 3¼ varieties or thereabouts. This means you have only one enlarger to worry about, and one small daylight-operating developing tank (except, of course, for flat films or plates).

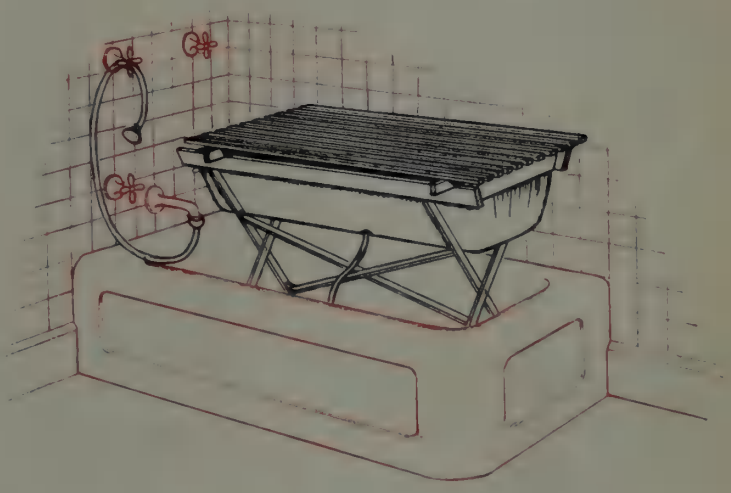
But we were talking about organization: then look to the top of the opposite page. The chart does not represent a clock but rather a chronological diagram of the essential steps involved in the developing of negatives or the making of finished prints—or both. Start with Number One and read the captions clockwise. Think as you read.

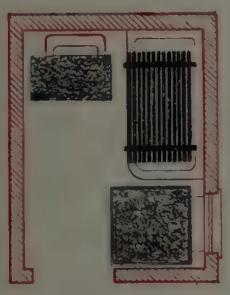
This done, take another quick look at the bill of equipment parading across the measuring scale at the bottom, then consider the four diagrams in the ruled square directly below. We shall come back to them again, but before this text runs over to another page, examine the three bathtub sketches at the right—and what is in the bathtubs. Remember them as One, Two and Three, reading from the top.

If you are an old hand at photography, and are still reading this, you will know that there are three factors working against you in the darkroom: light, dust and confusion. Light, of the wrong kind, will ruin negatives and prints at the outset. Dust, especially with miniature negatives, will pockmark your finest enlargements. Confusion will waste solu- (*Continued on page* 96)

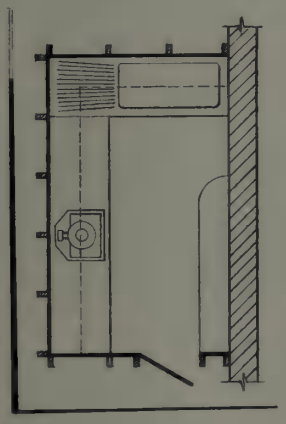


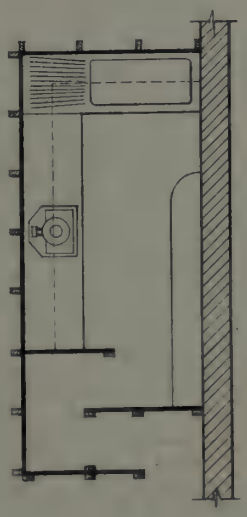




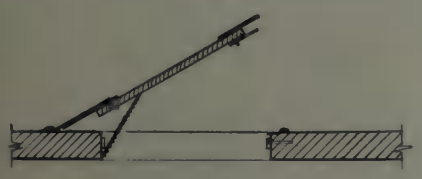


PLANNING is as important in a darkroom as in a kitchen. Left, a typical bathroom arranged for the photographer. Below, identical basement rooms which have alternative entrance arrangements

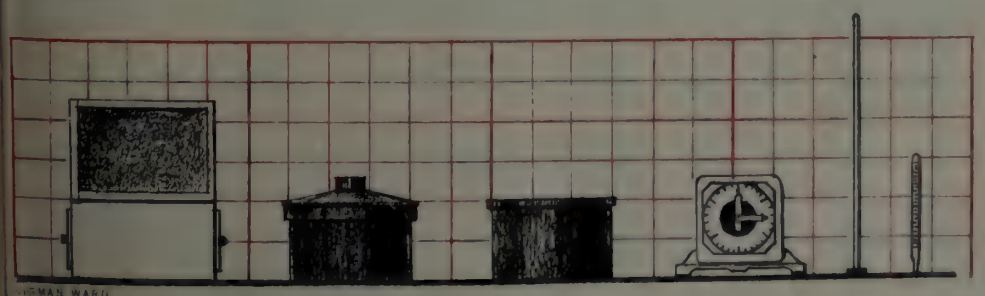




LIGHT must be kept outside the darkroom. Below, plan of typical door construction. Note battens over all cracks, spring, bolt, offset T-strap hinges



CHEMICALS are the most important and the most ticklish elements in the making of pictures. The several solutions must be readily accessible, yet must be kept apart beyond any possibility of mutual contamination. Furthermore, many modern developers will stain irretrievably almost any surface material except glass or plastics. And hypo, given a chance, will rust iron and steel rapidly. Therefore, if your bathroom is your darkroom, make wooden racks over the tub for trays. Keep water in the tub to dilute any drippings. Above are three suggestions. Their construction is self-explanatory and very simple. Notes on materials are given in the text



EQUIPMENT always gives the amateur plenty to think and talk about when his pictures fail as topics of conversation. Sketched diagrammatically across the bottom of these pages are certain essentials in the average layman's darkroom. They are scaled for typical size so you can estimate the space they will take up. They are: Enlarger. Glass graduate, 32 oz. Enamel pitcher, 64 oz. Trays for 11" x 14" paper (3 of these). Trays for 8" x 10" (2 or 3 of these). Brown glass gallon bottles (1 for stock, 1 for hypo). Bottles, ½ gal. (for film solutions). Safelight (5" x 7" indirect). Film tank. Extra roll film dishes. Timer. Stir rod. Thermometer

A TOUCH



End wall of a hall painted to give illusion of length. Picture hung in the center



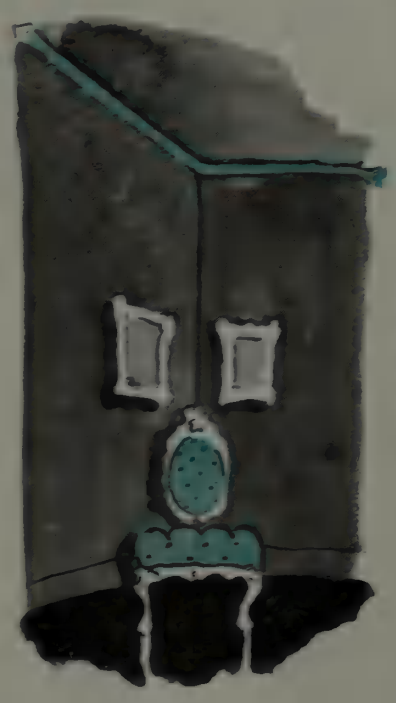
MAURICE GORDON

A covey of small pictures becomes important hung together, framed in paint

JT'S an old, old idea, the idea that with a pot of paint and a good eye you can turn a mediocre room into an adventure. The Italians in the eighteenth century resorted to it with ingenuity and gusto. The French had a name for it: *trompe l'oeil*. Our own founding fathers were given to painting the mantel wall one color, the other three another. Out of the peasant's cottage comes a fondness for painting even furniture on walls. cuckoo clocks, chairs.

If you do it yourself, it's not expensive. If you have it done, it is, labor costs being what they are. If you use painters' tape. which is like Scotch tape and can be stuck to the wall temporarily, you can get clean, straight edge lines. If you are a muralist. you need no advice from us. But the examples shown on these pages are all attainable by anyone with a sense of perspective. They are all simplifications of antique techniques.

These things you should keep in mind. That certain colors like reds are advancing colors and tend to draw the walls so they appear closer to you. That others, like grays, are receding, and give you a sense of distance. That a dark oval on a light ceiling gives the ceiling the look of being lower than it is, but the reverse process has the reverse effect. simulating a cove, especially if a ceiling fixture centers it and is painted light, too. That a blank wall gains romance from having a door painted on it. That small dormer windows, whose every inch is needed for light, should not be curtained, but should have curtains or jalousies painted in the reveals. That if you are a bit bored with the color of your living room but can't persuade the landlord to repaint it, you can stripe at least one wall with a contrasting color, using the invaluable tape. That a group of small pictures can be made to have a mutual impact greater than the force of any single one, by being hung together and matted visually with a common paint background. These points and others are largely illustrated on these pages. The sum total which you see from the drawings is that a lot of dull spots can be made fanciful by the use of paint. As a generation, we are all intensely sensitive to and sophisticated about color. We explore its psychology con-



For a lift in a foyer, paint chair frames and picture frames white against dark walls

Paint stripes on your walls and a border on your floor



OF PAINT

sciously and in our rooms fit it to our prevailing moods. By the use of painted devices we add whimsy to the color picture, lift it into the realm of fantasy.

Paint gives drama. Go to the theatre or, for the matter of that, to the movies, and you'll see how it works. The theatre, in the last few years, has been a definite force in decoration. That's one reason we've all reawakened to the possibilities of paint.

You're in your new apartment or house by now, well settled, and the painters have folded their ladders and stolen away. Everything is tidied up and the effect seems suddenly a little dull. It's not too late to do a turn with paint. Don't be timid. Paint is never final. What you do this year you can revise next. Be jaunty. Paint cornices or flower stands or anything else you've on your mind, right on the walls. If you're really good have a shot at marbleizing or wood grain, though that is tricky and not to be embarked on if you're inexperienced. If your living room seems small paint one wall in contrast to the other three.

Bear in mind that dark colors tend to formalize a room, the richer fruit colors which you find on other pages in this issue, soft browns, soft, warm grays and blues. That clear and forthright colors suggest country style, are happiest with gay chintzes. That if you decide on off-colors on your walls it's best to limit the supplementary colors to the number of two, for otherwise you get a jumbled and uneasy effect.

Think of mirror when you think of paint. It has the same quality of cheating the eye that paint has. If you use the two as common enemies of poor proportion, you cannot well fail to make your rooms look the way you want them to. In the small foyer where you paint a perspective on one wall, you will have a ravishing effect if you put mirror on two or even three others. A final refinement on this theme is to paint on your mirrors in the old style, letting the looking glass peer through the picture you have worked on its surface.

Never forget that you're walking in the footsteps of America's first interior decorators, the colonists, when you turn a trick with paint. It should lend you courage.



A bulb with a shade has a light bull's eye painted back of it as a reflector and as design

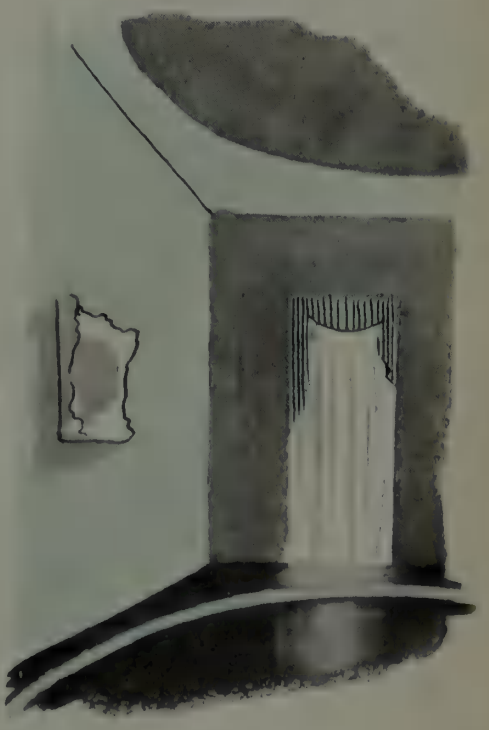


The usual living room to dining room glass-paned doors thrive with a painted design



The window is small, the reveals deep. You don't want to hang curtains. You paint blinds

A door painted on a dark wall has striped draperies. A dark oval is painted on the ceiling



Fruits of the Christmas Tree

BY MARY GROSVENOR ELLSWORTH

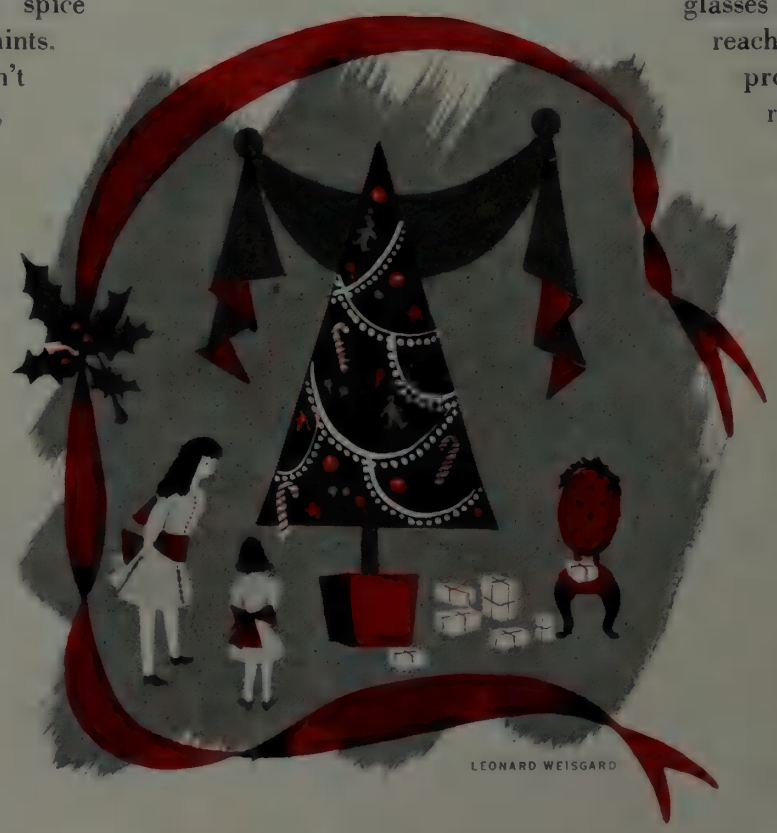


WHAT could be nearer the heart of a child's Christmas than a tree loaded with tinsel and sweets? It's part of the joyful tradition of Christmas. Our great-great-grandparents hung the tree with goodies not because they didn't have baubles of colored glass—they did. No, they recognized instinctively that part of the fairy-tale quality of this particular tree lay in its fabulous fruits—specially the edible ones. What went on the tree? Oranges, those splendid, exotic rarities. Strings and strings of popcorn and cranberries. Gingerbread men. Candy canes. Popcorn balls and candy apples. Gay cornucopias filled with barley sugar candy. Lolly-pops in bunches. Star-shaped cookies frosted in bright colors. Animals made of peanuts strung on wires. Prunes, figs, raisins, currants strung together. Wavy ribbons of spun sugar candy. So strong is this tradition that whatever your age, one of these Christmas delights will evoke your own childhood, net.

Some of the flavor of an old-fashioned Christmas can never be recaptured, for us or for our children. Some of the symbols have lost their magic—what is an orange to the child of today? But the essentials remain, sound, eternally true to the innermost nature of childhood. And the means are at hand.

They are the most fun to make. Child's-play indeed, compared to the wreaths we are urged to lacerate our fingers over. Everybody loves to pop corn, and even the youngest can string it. Cranberries take a slightly older hand, because they tear off the string so easily. As for the gingerbread men, they call out the cartoonist that lurks in every one of us. Begin by collecting all the edible oddments you can think of for decoration—all kinds of nuts, raisins, currants, angelica, citron, candied peels and fruits, colored and silver shot, those little bright-colored candied seeds, cardamom and anise (you can still find it in spice houses), gum drops, after-dinner mints, marshmallows, colored icings. Don't stop with men—make a cow, trees, a pig to be iced pink, an enormous house as big as the cooky sheet, as fantastic as your materials and your imagination permit. Most of your decorations must go on before cooking, pressed into the dough while it is still soft. Those little decorative snips you buy to sprinkle on can be put on right after the cookies come out of the oven. Ice them when they cool. Part of the fun lies in the fact that the whole thing will go slightly fey when exposed to the heat of the oven, achieving spontaneous triumphs à la Bérard or Vertes—for which you take the credit. As for the basis of the masterpiece, what could be more fitting than *My Grandmother's Ginger Cookies*. Heat a cup and a half of dark molasses till it boils, dissolve a teaspoon and a half of baking soda in half a cup of boiling water. Stir two teaspoons of powdered ginger and a teaspoon of powdered cinnamon into a half a cup of sugar; cut into the sugar a cup of butter. Then pour your hot molasses over the butter-sugar combination and stir till the butter disappears. Add the soda and water, stir in well and then gradually add six cups of sifted flour. Chill and roll out thin on a well-floured board, cut, decorate and bake about 10 minutes in a 350° oven. These come out very crisp when they cool and soften slightly later. They were standard cookie jar fodder in my childhood and even the thought of them makes me sentimental.

Candy Canes. One family I knew as a child made a great occasion of the annual candy cane making. It was really a party, but much more fun than most, because the entertainment provided was so absorbing, so creative that at no time did the proceedings take on that false, artifically social air that so many children's parties seem to have. We assembled about three in the afternoon, anywhere from ten to thirty of us, not in our Sunday best. The minute we had tossed our heavy clothes on the high-piled beds upstairs we dashed for the kitchen. Fortunately it was an enormous room. The big, black stove set in a niche at one end would be crowded with kettles of boiling candy, under the expert eye of our hostess' mother. Its formula was divinely simple—two cups of granulated sugar to one of white corn syrup. While Marian distributed the butter, Mrs. Wilkes swabbed down the sides of the kettles, washing off the accumulating crystals with a fork wrapped in a damp cloth. Beside her were half a dozen jelly glasses full of cold water. As one batch reached the point where it showed promise, she would dip a little and run it off the spoon into the cold water. When it finally made firm, ropy threads (around 272° on your candy thermometer), off it came. A drop of peppermint for each cup of sugar, and half the batch would be poured out on a buttered plate. The other half had red cochineal added and was likewise poured out to cool. That was an impatient time. As soon as it was cool enough to handle—sometimes rather sooner—you spooned a hunk off either plate and began to pull. Lighter, cooler, stiffer with every doubling it grew. When you felt that its time had almost come, you found (*Continued on page* 97)



PUBLIC LIBRARY
Sycamore, Cal.
78



R. W. TEBBS

Back in 1799 such shutters as these were exactly what the name implied. They shut out the world—yet allowed cool winds to enter



CAMERON CLARK, ARCHITECT — G. H. VAN ANDA

Here you find similar shutters closed. Note that here, however, the fanlight has a fixed blind. The shutters open against sidelights



HENTZ, ADLER & SHUTZE, ARCHITECTS — R. W. TEBBS

Nowadays shutters at entrances are most often mere ornaments, though how successful the well designed solid wood ones show

Windows & Shutters

House Beautiful PORTFOLIO of DETAILS

A PORTRAIT, the late John Singer Sargent is supposed to have said, is a likeness with something a little wrong about the mouth. All too often this might be paraphrased: A house is a residence with something wrong about the windows. The matching of house, windows and shutters is not difficult, but it does require a trained eye and good taste. Here we suggest examples of shutters and their windows—new and old. tailor-made and of stock design—in great variety but uniform harmony in their total effect.



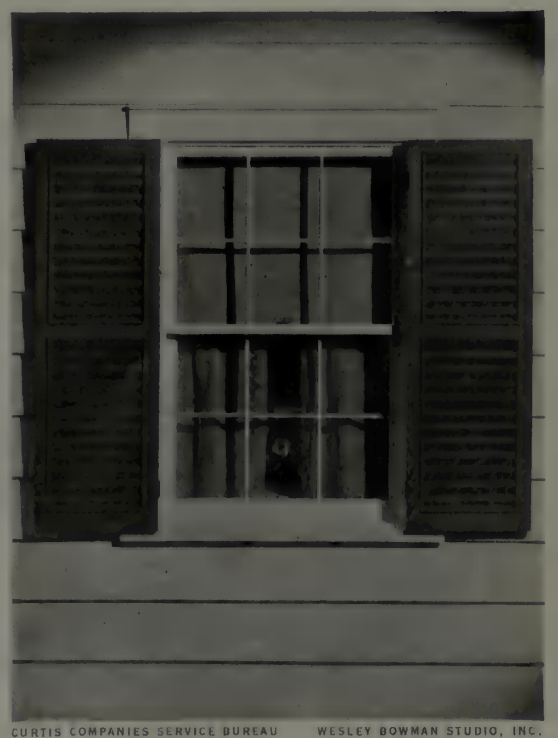
ROGERS & POOR, ARCHITECT — G. H. VAN ANDA

Simple shutters such as these, with stiles and rails forming sunk panels, are primarily window types and seldom used with doors



P. H. GOODWIN, ARCHITECT — G. H. VAN ANDA

In construction, these are similar to those at left. Here, however, diagonal strips are applied and two complementary colors used



CURTIS COMPANIES SERVICE BUREAU — WESLEY BOWMAN STUDIO, INC.

One of the simplest and most favored varieties is illustrated above. Of stock manufacture, they are gracefully proportioned



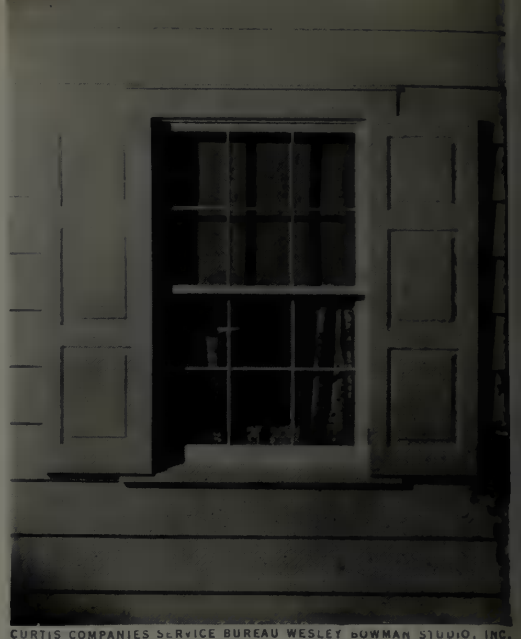
R. W. TEBBS

A superb example of the beauty which window and shutters may achieve as a unit. The house is an old one, but the panels are still sharp



R. W. TEBBS

Here, with a later pattern of double hung sash, are shutters almost exactly the reverse of those at left. Note the contrasting effects of shadows



CURTIS COMPANIES SERVICE BUREAU WESLEY BOWMAN STUDIO, INC.

Here is a fine flush panel design of stock manufacture, so proportioned that it will agree with a variety of types of windows and materials

Windows *House Beautiful* PORTFOLIO of DETAILS & Shutters

WHILE in a general way, there is, or should be, at least a spiritual kinship between window design and shutter design, in actual practice matchmaking enjoys considerable latitude. You will notice, in studying these four pages of photographs, that there is always harmony, often an identical feeling in the handling of materials and patterns, occasionally a very definite and valuable collaboration in scale and proportion.



G. H. VAN ANDA

Originally most louver shutters were capable of adjustment to control the amount of light and air admitted. These still are popular



BOTTOMLEY, WAGNER & WHITE, ARCHITECTS S. H. GOTTSCHO

There are a number of other flush panel shutters on these pages, but these differ in that a small upper panel is accented by a deep lower one



Simple though these plain board-and-batten shutters certainly are, they have a quiet dignity of line and proportion which is wholly delightful



J. C. ROGERS, ARCHITECT S. H. GOTTSC

Here is an interesting combination: solid sun panel with cut-out shamrock at top and adjustable louvers filling the greater part below



. WOOLSEY, ARCHITECT G. H. VAN

se shutters have the same stile arrangement those at left, but instead of solid panels, a n series of louvers is set into the framing



R. W. TEBBS

Again, an old house with solid flush-panel shutters. But here there are but two panels instead of three. Single panels were, of course, common



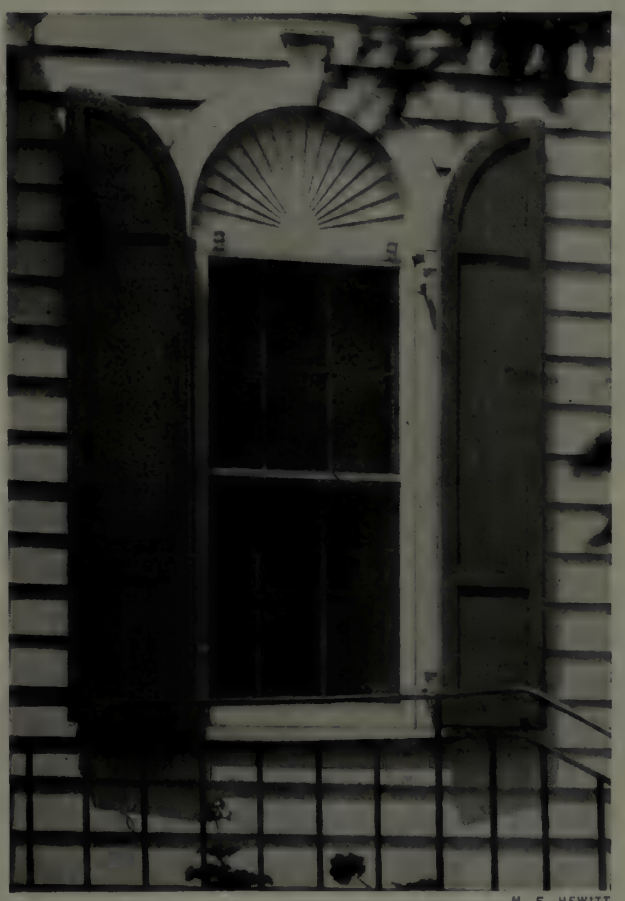
R. W. TEBBS

And for opposite shadow effect, compare the design employing two sunk panels per shutter. Also differing construction and effect of these

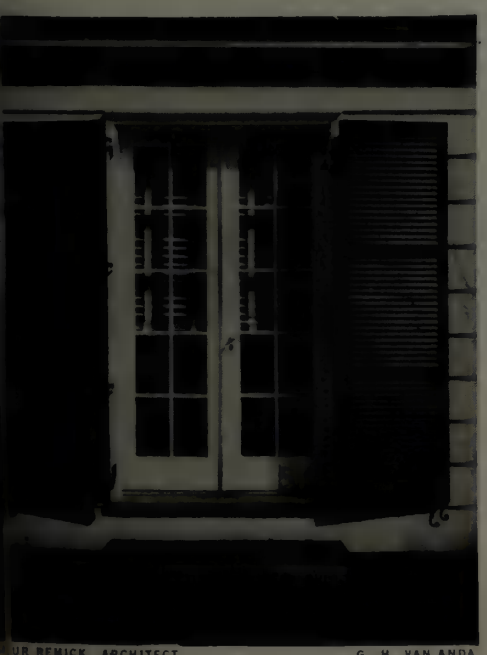


Solid board-and-batten shutters are simple and inexpensive to make, are weather tight when properly fitted and capable of many informal treatments. Note fine detail

At the right you see a solid sunk-panel design for a round-headed opening. While they are as simple as anyone could wish, you will note effect is more formal than at left



M. E. HEWITT



UR REMICK, ARCHITECT G. H. VAN ANDA

pite their large size, these door-length shut- have a surprising atmosphere of lightness. delicacy of louvers, of course, is responsible



GOWMAN, ARCHITECT G. H. VAN ANDA

Here louvers and a flush panel are used together with fine effect. Note that the rails and stiles are heavier proportionately than at left



THOMPSON, GODWIN & PATTERSON G. H. VAN ANDA

Don't forget the potentialities of color in considering shutters. In this instance dark rectangles against white walls have great vitality

House Beautiful
PORTFOLIO of DETAILS



R. W. TEBBS

The only rule in designing windows and shutters is that of good taste. Here is an original and effective pattern of vertical and horizontal lines, with diagonal accents



G. RICKARD, ARCHITECT R. M. GLASGOW

To match French doors with an arched top, a pair of solid wood shutters with lightly molded flush panels and oval holes near the tops. Ovals harmonize with the arch



G. H. VAN ANDA

A beautiful old window, with superb trim, accompanied by a pair of simply but delicately designed louver shutters. Notice the fine shadow line of the applied molding



PAIST & STEWARD, ARCHITECTS S. H. GOTTSCHO

For a bold and unusual pattern, raised panels were used here. So heavy is their construction they seem to give an effect of dressed stonework, but with no formal touch



M. E. HEWITT

To give added variety to plain board shutters a tulip cut-out is included and the tops of the boards are curved. The V-joints between the four boards lend surface relief



JOHN & COULTON SKINNER, ARCHITECTS S. H GOTTS

Another pair of board-and-batten shutters, for a modern house with steel casements. To relieve the vertical and horizontal window lines, the shutters carry diagonal marking

House Beautiful's
PRACTICAL
GARDENER

GARDENS ARE FUN in Winter

BY JEAN HERSEY

THE sunflowers have long since withered and blackened and a blanket of white lies heavy on bush and tree. Most people are ready to come inside, kick the snow off their shoes, and decide that "that is that," horticulturally speaking. Indoor activities are nice but so are gardens at this time—although few realize just how grand they can be.

Pleasure in gardens is not merely a warm weather pastime. There's fun out of doors the year round. In the middle of winter there's never a beetle to spray, a plant to stake, nor a weed to pull: just sheer enjoyment from fall to spring. The orange Bittersweet berries dusted with powdery snow are quite as lovely as the blue tropical Water Lilies of midsummer.

We no longer shed a tear now as the last scarlet leaves fall; for what a glorious feeling of freedom and spaciousness one has looking far and wide in all directions through bare trees! I like to see their branches etched against a chill sky—a sky sometimes cold and steely blue, and sometimes the color of ashes. There's beauty in the funny, crooked icicles that drip from the eaves. in the sun shining silver on frozen sleet, in blue shadows that fill the children's snowy footprints as they stumble about among wind-blown drifts—drifts that often curl at the top like ocean waves.

All this Nature alone contributes. But we may join forces and add certain trees, shrubs and winter-blooming plants that will lend additional delight to this garden. We may put bird feeding stations about—tame the local wild life, and have a gay time all winter long.

A garden must have seclusion. We get this in summer with leaves on the trees, vines, and green growth everywhere. In winter we get it by planting evergreens. The tall, quick-growing varieties make an ideal background. These include Douglas Firs with their lovely sweeping branches, white Firs which have blueish tints, and a very rapid-growing Fir called "Veitch" which has a blueish-silver foliage. There are also hardy white Spruces with branches horizontal like a Christmas tree—and Canadian Hemlocks which are the most graceful of all. Next comes the illustrious family of Pines. Our favorites are the Scotch, the Austrian, the White and the Red. As they shed their needles these trees convert the ground beneath into a luxurious brown carpet with an irregular pattern of cones here and there. Pines don't develop the dull, rusty tone adopted by many evergreens in late winter. In fact, they are the perfect tree! When they grow tall they catch the wind and it blows through their long, green needles with a lovely whispering sound. I know of nothing pleasanter to send one to sleep.

There are many evergreens of medium height which grow more slowly and therefore rightly belong in odd corners, about the house or in front of these higher ones. They include some of the Cedars, Sawara Cypress, Pfitzer Juniper, Maxwell Spruce and Arborvitae. A Japanese Yew called *cuspidata* has gorgeous red berries big as marbles in the early winter. If you've a place for a hedge anywhere use Hemlock or Yew.

For low rocky corners there are Mugho Pines whose tiny, candlelike new branches are upright—and each small tree has as many of these candles and is as gay as grandmother's birthday cake. Japanese Pines have a spreading habit. The *squamata* Juniper lies flat as a vine and creeps in all directions. There are several kinds of low-growing Junipers, and the more they are clipped the thicker they become. Clipping evergreens (*Continued on page* 99)



CHRISTMAS ROSE



SNOWDROP



CROCUS





2



3

HOUSE PLANTS THAT FLOWER

BY DOROTHY H. JENKINS

FLOWERING house plants must have sunlight in order to produce their blossoms. That is the first rule. If one is so fortunate as to have windows into which this commodity pours every sunny day, half the battle is won. Locations within a room touched more briefly by rays of the winter sun will accommodate a fairly diverse group of plants. A room that is light but not prodigiously sunny will house another few with some degree of satisfaction. In other words, the number and kinds one can grow is in direct ratio to the number of favorable light situations that can be found. Other conditions—watering, dry air, temperature—resolve themselves into maintenance problems similar to those for foliage plants. (Flowers on house plants will last longer in cooler temperatures—55°-60°.)

There are certain long-familiar flowering plants to which the indoor gardener instinctively turns. The Zonal Geranium is the common one and the only type which will flower with any degree of satisfaction in the average room. But the Geraniums which the roadside display tempted you into buying last spring and which have flowered nobly in the garden all summer are not the plants to brighten winter months. Such plants brought indoors and pruned in autumn cannot be expected to do anything in the flowering line before late winter. New plants purchased from the florist now and kept in cool east or south windows should be bursting with bloom in February.

Begonias are another old standby. The *semperflorens* type, or Wax Begonia, with small blossoms, is not only one of the sturdiest house plants but one of the most prolific in flowers. It is one of the really thrifty plants (*Continued on page* 110)

1. Cyclamen
2. Begonia Abel Carrière
3. Narcissus jonquilla simplex
4. African Violet
5. Begonia Margaretaceae
6. Cineraria
7. Opuntia vulgaris



WALTER BEEBE WILDER

4



5

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These Are Worth Doing

BY MRS. JAY CLARK, JR.

EDITOR'S NOTE: *In December, the year is done. But while the garden lies sleeping its merits and its deficiencies may be weighed in the light of next year's plans. We asked Mrs. Clark to tell us what* she *believes are the most frequent causes of dissatisfaction with a garden. Here is her reply. These things, she thinks, are worth putting into practice.*

THE sight of a new garden being started is very heartening, and it is equally tragic to watch enthusiasm dwindle as time goes by. It is not fair to dismiss the matter with a shrug, deploring a lack of persistence, for there are usually valid reasons for diminishing fervor. Gardens are so irrevocable. Mistakes cannot be rectified for a twelvemonth; the amount of possible material is overwhelming; most advice is contradictory; scant tradition exists to follow except the track of the multitude; architecture of every clime and age is to be taken into account. No wonder even the stout-hearted hesitate. After all, what is worth doing? What is worth having?

Last year at the beginning of the gardening months, in March, I wrote "I've a Garden in My Mind," picking worthy members from each plant family, for the small garden of excellence. Today, at the end of another season, I would like to discuss the possible reasons why so many gardens do not live up to their owner's expectations, with the direful result that not only does the heart get sick, but the person gets sick of the garden! I cannot offer any blanket cure-all, for there is no one remedy for unsatisfactory and uninteresting gardens. But there are several methods of separating the garden chaff from its grain which will produce fewer dull and commonplace effects. For instance, it is worth while to consider:

The relation of the planting to the architecture of the house. The increasing number of questions on this subject shows that it is coming to the fore in garden consciousness. Probably indifference to the matter is more responsible than any other one thing for the uniform drabness of our nationally known "front yards." When a Cape Cod cottage, a Georgian brick house, a Victorian structure, a Colonial pillared mansion, a modern building of straight lines all employ the same general type of planting, the picture is bound to be commonplace. Unfortunately there is little written guidance. It is one of the few subjects the publishers have not sponsored. Mainly it must be a question of ascertaining what plants were available at the time the particular form of architecture appeared, and of how they were placed. It is a fair test of the desire of the home owner to create something harmonious and suitable between his house and grounds to see if he is willing to take trouble of this kind.

Common sense indicates that a smug planting of trimmed evergreens does not go with the house Sir Christopher Wren designed for a pioneer people: low enough to withstand gales; simple of construction for unskilled labor; convenient of arrangement for the housewife. Such a one calls for shrubs and trees known in the period, perennials of those early days all placed in accordance with the needs of the era. Equally such materials are unfitting for the severe sophistication of the developments of the last decade.

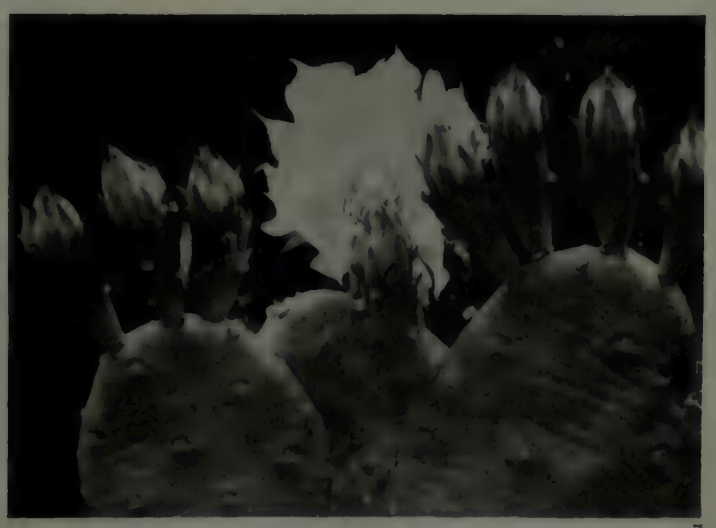
Some reader may object that the street appearance of a property has little to do with the actual garden. But I have noticed that when something is felt to be wrong even before the front door is reached, there is scant enthusiasm for what may be elsewhere. Conformity to the type of house is expressed by the design of the garden, and only when the two are closely inter-related will results be satisfactory.

While no one volume covers the subject, help will come from the following books:

"Gardens of Colony and State," by Alice G. B. Lockwood.
"Old-Fashioned Gardening," by Grace Tabor.
"Old Gardens in and about Philadelphia," by J. T. Faris.
"Homes and Gardens in Virginia," by Massie and Christian.
"California Gardens," by W. S. Dobyns.
"Homes and Gardens of Tennessee," by The Garden Study Club of Nashville.
"Natchez Gardens and Homes," (*Continued on page* 104)



6



7

The DAHLIA WINNERS



The six blooms of Rosy Morn, right, which won Stanley Johnson the House Beautiful Dahlia Futurity medal, above, at the American Dahlia Society Show in New York



BY J. W. JOHNSTON

EDITOR'S NOTE: *This story is for the thousands of gardeners, men and women, whose competitive instincts are stirred by the Dahlia. Here are the results of* HOUSE BEAUTIFUL'S *Dahlia Futurity competition in autumn shows all over the country. More than that, here is a record of the Dahlias, new in 1938, whose performance in many gardens has proved their permanent worth. These are the new reliables. In the January* HOUSE BEAUTIFUL *we'll publish our predictions for 1939 in the new "Dahlia Futurity."*

THE winner and champion of the House Beautiful Dahlia Futurity for varieties introduced in 1938 is Sleepy Hollow, the giant incurved pink and white cactus Dahlia introduced by D. T. Morgan, Jr. Twenty-six shows in twelve states and the District of Columbia coöperated in presenting a HOUSE BEAUTIFUL Dahlia Futurity Class, calling for six blooms of one or more than one of the varieties selected for the "Dahlia Futurity" published in the December, 1937, HOUSE BEAUTIFUL. Pennsylvania, New Jersey, New York, Ohio, Michigan, Massachusetts, Illinois, Maryland, Alabama, West Virginia, Wisconsin, California and the District of Columbia all awarded the medal given by HOUSE BEAUTIFUL at one or more shows within their borders. Dahlias were scored on the following basis: Six points were allowed for each winning exhibit—one point for each bloom included. If a winning exhibit was made up of six blooms of one variety, then that variety scored six points; (*Continued on page* 111)



Sleepy Hollow (D. T. Morgan, Jr.) won most points



Julius C. Bunge (Carlee-Mad River Gardens)



Pink Fantasy (Stanley Johnson)

SHORT-CUT GARDENING

PART TWO

EDITOR'S NOTE: *Last month's "short-cuts" were mostly tricks of landscaping and choice of vines. This month the author talks about hedges, shrubs and trees and gives a whole list of garden plants that are almost foolproof. Here's good December information to use in a review of your own garden troubles. And plenty of help in correcting them when you order for next season.*

PROBABLY nothing quite takes the place of a hedge or wall as a setting for flowers—it's like the mat in a clever job of picture framing. But before you settle irrevocably on a hedge, be sure a shrubbery border wouldn't do just as well for the boundary in question. For simplicity of effect, use only one variety, a procedure which seems to have most of the advantages of a hedge without most of its disadvantages. One of the loveliest I ever saw was *Spiræa vanhouttei*, perhaps a hundred feet of it, dense but delicate and unbelievably lovely in its white May bloom. The thorns are often used this way, but now that they get fungous blights that defoliate them unless they are sprayed three or four times, I would think twice before using them in a position of importance. Lilacs make a good summer screen, particularly if you resign yourself to the grayish mildew that is apt to cover their leaves from midsummer on. It apparently does no damage to the plant, and of course it can be cured with enough determination. The white Lilac seems very resistant, but it has a way of growing leggy that makes it a doubtful choice for a boundary planting unless you can promise it continuous sunlight the length of the planting and are prepared to prune occasionally so it will renew itself from the root.

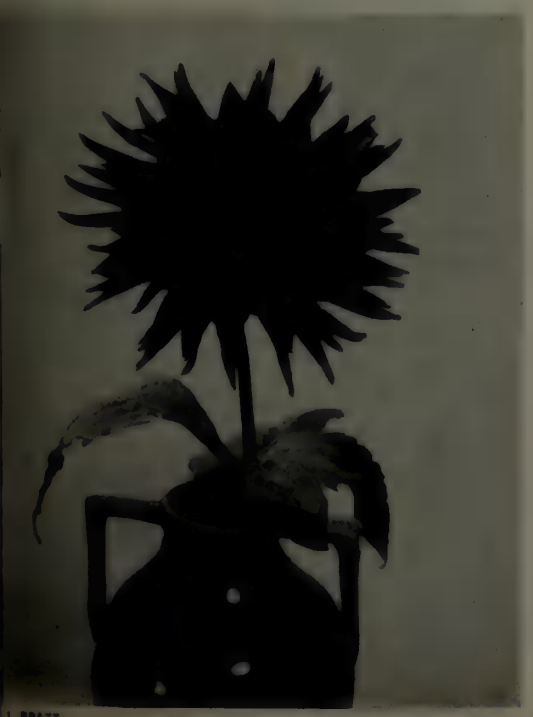
However, any lusty shrub that you particularly like adapts itself to this boundary use. On parts of Long Island there are miles of Ibota Privet along the roads, trimmed once perhaps, but now towering fifteen feet high and covered in summer with small, intensely fragrant white flowers.

This mixed shrubbery border is another very practical solution to this boundary problem. It gives bloom, it enables you to diversify your picture, it offers an interesting variety of texture out of bloom—even out of leaf—and it needs amazingly little care. Likewise, by careful choice and still more careful locating, it can give you as much privacy as you would usually want, with an occasional evergreen to blot out permanently the sore spots in the immediate landscape.

For shady spots where you can keep the soil acid, you have the entire range of Laurel, Bearberry, Clethra, Rhododendron and Azalea, covering a long season of bloom and unsurpassed for sheer masses of color. Where the soil is not and can't be made suitable for these, Calycanthus, Mock Orange, the Bush Honeysuckle, *Diervilla trifida*, and its cousin, *Diervilla hybrida lutea-marginata*, the two Symphoricarpos species, *racemosus* and *vulgaris*, Tartarian Honeysuckle, White Kerria and some of the Viburnums do pretty well in shade.

For the sunny stretches, the choice is almost bewildering. It is easier to single out a few that are trouble-makers and let you run (*Continued on page* 93)

BY MARY DEXTER



L. PRATT
Adolf Mayer (Topsvoort-Mad River Gardens)



Freda George (Australia)



JESSIE TARBOX BEALS
Director Carl Dahl (Hillcrest Dahlia Gardens)

THE LOG *of the* Practical



Portable hotbeds, covered with celloglass, have a hundred uses in winter. Here one protects some Christmas Roses. See Paragraph 1



MYRTLE SHELDON

Live Christmas trees may be planted just before the holiday if the ground has been made ready before freezing. See Paragraph 2

From the florist. During December a good supply of evergreen material is available to use with flowers which come with little self foliage. Such are the three bulbous types just appearing as cut flowers: the early yellow Jonquils, Hyacinths from the prepared Holland bulbs, and the paper-white Narcissus. There is a natural increase in Carnations and Roses, both in size and quantity. Begonias are plentiful: best for house, the pink "Lorraine." Poinsettias are for Christmas, and the new Azalea, *A. Rutherfordiana,* from Bobbink and Atkins is plentiful and provides early bloom for this type of plant. Cyclamen, Freesias, Stevia, the latter two excellent for small vases. The best Orchids to buy are the Cattleyas; Lilies-of-the-Valley are for small arrangements, and Violets are staging a comeback. Arrange these in a shallow bowl with sprays of English Ivy. The best buy of the month for duration and quality is a well-grown blooming plant.

1. **Garden gifts.** There is never any difficulty for the gardener to make up a gift list for a willing family. The first item to go on mine this year is one of the portable hotbeds, which may be heated by electricity or with manure, is covered with celloglass, and appears to have endless merits. It conserves and retains the moisture of the soil, as well as heating it, and I can think of many uses if it comes my way. First, it would go over the row of Christmas Roses, now protected with various boxes and odd pieces of glass, in hopes of keeping the blooms of today and the buds of tomorrow in condition for a few more weeks. Next, it will be used on the pots of bulbs started for house bloom, for which purpose it should be excellent, providing perfect temperature regulation, and in the spring, the seeds and seedlings can find a ready and early refuge. On the principle of not looking the gift horse in the mouth, I have not determined the exact price, but I know it is reasonable for what the frame does. And they are easily stored in the summer, another advantage not lightly to be overlooked.

2. **Living Christmas trees.** Another habit of the family has been to secure a living Christmas tree, which is the end and aim of every worker for conservation, as it is the only kind that brings no regrets. However, in our cold climate, early preparation of the planting site must be attended to, as there are years when by the week of December 20 the ground resembles iron. We take a warm day the first of the month, dig the hole for the evergreen already chosen, mix the earth with peat moss, refill the cavity, then mulch the area well either with the moss or manure, it makes little difference which. Then we bed it with leaves, and the soil will be in condition to work when desired. The practical minded will say, why not plant the tree when the hole is dug? Doing that is like choosing, wrapping and labeling Christmas gifts in August, which is the procedure of a forehanded friend.

3. **Brushwood.** A day out in the country was profitable in more ways than one. Some brushwood was wanted for an ordered spring planting of Sweet Peas, and I found out from experience on the farm that the best time was to have it cut now. The men are far less busy, the supply is plentiful, and a special treatment makes rebellious branches easy to put in place a few months hence. I have it placed in windrows with the tops weighted by boards, left all winter, by which time the mass is flattened and the individual pieces of brush have become fan-shaped instead of the uneven scraggly bunches they present when cut. A row of them for Sweet Peas or the vegetable garden is far easier to manage, and presents an attractively symmetrical appearance.

4. **Eradicating poison Ivy.** The man who cuts and keeps my brushwood for me was busy with a poison Ivy patch, which he chose to eradicate now at the time when the plants are dormant, as he is very susceptible to the toxic properties of the pest. Even without leaves he can recognize the vine, and grubs out as much as he can, and then smothers the rest. The area is covered with old tarred sheathing paper, the strips overlapped, and the edges carefully weighted down with pieces of joists and boards to exclude light and air. He assures me that by May the ground will be clear. What I miss more than any other

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Gardener

phase of farm life are the unending supplies of whatever is needed, tucked away in the various corners of an old barn. The fabulous bag of Mrs. Swiss Family Robinson could not compare in resourcefulness with a hay mow used for storage.

5. **Notched bar.** There are many times when the gardener would like to possess three hands, one to hold the plant and two to work with. Never does this truth come back to me more forcibly than when fastening up the Rose canes to keep them from wind damage of beating and snapping. The day this has to be attended to is usually the one when some important engagement keeps the boy from appearing, so it is done alone. I have found, however, that a tremendous help is a small wooden bar, about 20″ long, notched at one end. The notch is placed on the cane to be fastened and the whole held in place by pressure from the body. Thus I can wave both hands with freedom, and fasten the vine securely into place. Usually I have found the best tying medium *soft*, good-sized twine; it is more dependable than raffia in a gale.

6. **Ferns.** The ferns which are a large part of my shady corners have behaved badly this season in that they turned brown in midsummer instead of keeping their live green fronds late into the fall. The only comfort to be gained was that those in the wild did exactly the same thing. The first impulse was to cut them down. Then I realized that Nature didn't do that, but left the dry fronds on the plants over the winter to mat down and make a permanent mulch. With this hint in mind I ignored the brown, sere foliage, and just made the area more attractive by mulching with peat moss and leaf mold mixed. Incidentally, word from a Japanese beetle infested location says that wherever these pests have made the lawn "thin," a euphemistic way of speaking of the ravages, a light layer of peat moss is being spread at this time as a stimulant and protection.

7. **Protective materials.** This year, with the desire for change so often imputed to my sex, evergreen boughs are being discarded as the final covering for the garden, not from restlessness of purpose but because they have too many drawbacks. To be sure they give a delightful aspect—tucked-in green blankets—with the soft waviness of outline which carries no hint of hard, brittle, crusty earth underneath. But while the cost of installation is not great, there is equal expenditure in the spring to have them carried away. Straw was long since discarded. It slithers so. Salt hay has to be held down, and is sometimes difficult to procure, and there are many perennials from which manure should be kept. So this year bags of peat moss have been reposing back of the garage for several weeks, getting thoroughly wet during the fall rains, and shortly, very shortly, I shall go out some morning and with prodding stick find the ground frozen hard, and the word will be given to spread a 3″ to 4″ layer of peat over the garden. The green tops I shall attend to myself, those perennials that are susceptible to rot if their greenery, which remains all winter, is covered. These, as has been said before, include Foxgloves, Canterbury bells, Anchusas, Sweet William, Pinks, and the rock plants on the order of *Phlox subulata* and Arabis. *Under* these leaves the moss will be piled, holding them away from the ground.

8. **Wandering plants.** There are many plants we like in their proper places, but when they wander unduly, then we talk of weeds! Beebalm where it is planted is a joy. Beebalm in the Phlox is a nuisance. The remedy is simple, and has been used for several years. At the cider mill I get barrels, at the wire mill kegs, second hand. The first are sawed in two, the last kept intact, except that both have tops and bottoms removed. These bottomless tubs are sunk in the earth to their full depths, either around established clumps of nomadic plants, or in some spot where future placing of like wanderers is to be made. The wooden walls, completely out of sight, serve two purposes: they keep spreaders from spreading, and they do not let intruders pass that are apt to crowd some favorite plant. Such units have been used for the mentioned Beebalm, Physostegia; plume Poppy, Physalis and even for the various Mints, than which there are no greater wanderers. (*Continued on page* 103)



Brush collected now and flattened under boards all winter will make fine standards for next spring's Sweet Peas. See Paragraph 3



A notched stick, held against the body, secures canes of climbing Roses, leaving both hands available for work. See Paragraph 5



Peat moss in a three to four-inch layer makes an excellent winter covering for the sleeping garden. See description, Paragraph 7

DECEMBER SCRAPBOOK



Gladiolus types and varieties. Most of the Gladiolus are natives of South Africa, growing in profusion near the Cape of Good Hope. The Primulinus species are sometimes called Maids of the Mist because their native haunts are the banks of the Zambesi River where they grow in the spray of Victoria Falls. This is probably the reason for the hood which the top petals of the flower form, protecting the pollen from the spray. Commercial sources classify the varieties into three groups: *Exhibition*, which contains the huge specimens where size and number of flowers are the most important features. *Large Decorative*, embracing those with size ranging



from three inches across the largest flower, as a *minimum*. *Small Decorative* varieties three inches across the largest flower as a *maximum*. These three types are subdivided according to the shape of the petals: plain, ruffled, fringed, recurved, tulip, twilled, twisted. The following were the most popular varieties in the leading color classes in a popular vote of the season. (Picardy was chosen the best of all by a large majority.) Red: Commander Koehl. Cream or Buff: Duna. Salmon Pink: Picardy. Pure Pink: Debonair. Yellow: Golden Chimes. Lavender: Minuet. Purple: Charles Dickens. Violet: Pelegrina. White: Maid of Orleans.

Christmas Decorations. In every section of the country there are common evergreens which may be used without going counter to the tenets of conservation. In the North, red Cedar, pasture Juniper, the red Pine, the white Pine, Spruce, Hemlock, Balsam, Arborvitae. In the South, Cassine branches and berries; Yaupon, a form of Holly; the native Cedars and Larches; the long-needled Pine. Where an effect of snow, glistening with ice crystals, is desired, whiten the materials with casein powder (called casein water paint, to be bought at paint stores, water added until the mixture is like thin cream) and sprinkle while wet, with flecks of the artificial snow called "flicker." It is simple to make pine cones burn with colored lights. Open the cones by heating on top of stove or radiator. Then dissolve in a wooden or earthen container—never metal—one pound of the chemical of the color wished, in a gallon of water. Dip the cones held in a cheesecloth bag in the solution, remove, spread on paper, let dry over night. For the colors buy from a manufacturing chemist: red, strontium nitrate; blue, barium nitrate; green, copper chloride; orange, calcium chloride; bluish, copper sulphate; purple, lithium chloride. They cost from $.30 to $.45 a pound, except the last, which is around $3.

Giant plants by drugging them. Last month the grower's use of milk and water to cause giant vegetables was mentioned; today a product is being experimented on at the State Experiment Station at Geneva, N. Y., in connection with flowering specimens. Colchicine is a product of the lovely meadow Saffron, *Colchicum autumnale*, and has been used in medicine since the days of the Egyptians. It is an alkaloid which acts upon the white corpuscules of the blood, increasing their activity, and is given in gouty afflictions today just as Alexander of Tralles gave it in the sixth century. This proved activity became interesting to plant breeders, and some amazing results of their experiments are reported. Giant Marigolds, Snapdragons and Petunias have been produced, and when applied to certain plants it causes the cells to lose the power of forming walls, thus allowing a single cell to contain two or more nuclei from which may come shoots and even plants. The name of the plant is misleading, first because it is not a Crocus, and secondly because the name Saffron refers to the commercial product of the true Crocus, *C. sativus*.



Shrubs of purpose. Where an unusual hedge is wanted, use one of the following varieties: Five-leaf Aralia, *Aralia pentaphylla*, good for a rather tall screen, bright green with thorns that keep out intruders. Sweet Mockorange, *Philadelphus coronarius*, another tall growth, not too bushy. It grows rapidly and bears a profusion of pure white fragrant flowers in June. Any of the rugosa Roses are useful near the seashore or in any location subject to high winds. (*Continued on page* 107)



Heirlooms OF *Tomorrow*

Why not meet some of your Christmas obligations with desirable gifts of silver? Your thoughtfulness, by either starting or completing someone's sterling service by Gorham, will be remembered always.

Today it's popular to give Place-Settings — six essential items for one person. The average cost of a Place-Setting in the patterns illustrated is $16.50. Consult the leading jeweler in your city.

Sterling by GORHAM

AMERICA'S LEADING SILVERSMITHS SINCE 1831

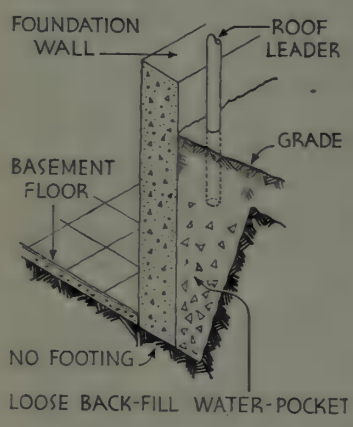
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Answers by EUGENE RASKIN

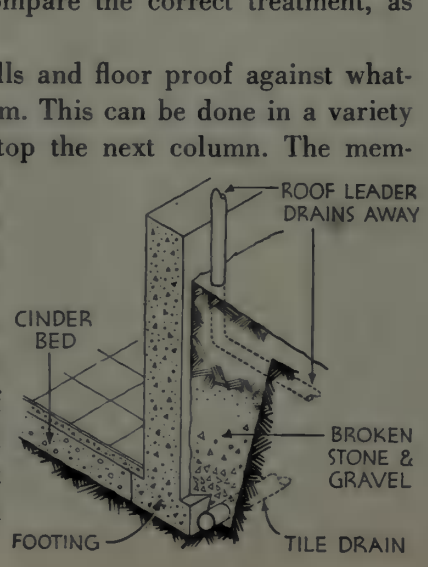
DAMP CELLAR

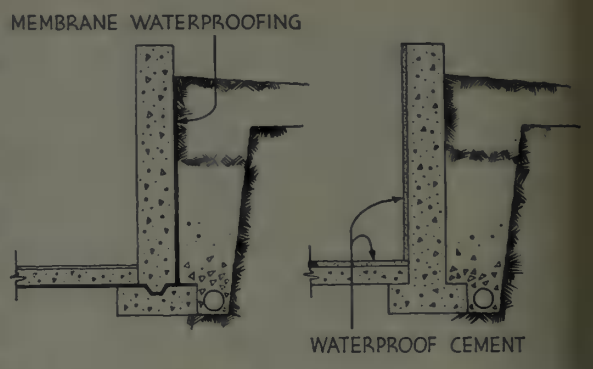
Every house we've ever lived in has had "wet cellar trouble" of one kind or another. Next spring we plan to build a new home, and we want to know how we can make sure of having, (if nothing else!) a dry cellar. Can it be done?

Questions along this line come in to this department so often that perhaps a capsule treatise, answering all the inquiries at once, will not be amiss. Dry cellars are attained by doing two things: first, by keeping water away from the basement walls and floor; and second, by preventing the water that does reach the walls and floor from coming through. Having done this, there remains only the minor problem of interior condensation. Now, the business of keeping water away from the cellar walls and floor can best be illustrated by showing a choice selection of the wrong things to do, contrasted with the correct methods. In the first sketch, notice that there is no gravel or cinder bed between the floor slab and the moisture-bearing earth; notice also, that the floor butts up against the foundation wall, forming a joint that opens easily. The back-fill, outside the wall, creates a pocket for the reception of surface waters, and for the discharge from the roof leader. The foundation wall itself may develop cracks because of uneven settlement due to the lack of a footing. The surface of the earth near the house, called "grade," should slope away from the wall, rather than towards it, for obvious reasons. (Compare the correct treatment, as shown in second sketch.)



The next step is to make the walls and floor proof against whatever water succeeds in reaching them. This can be done in a variety of ways. The most common are atop the next column. The membrane method (left) consists of layers of waterproof paper or felt under the floor slab, and coats of mopped-on asphalt or tar, or waterproof plaster, on the outer surface of the wall. The other method (right) is to apply waterproof cement to the inside of the wall and the top of the floor. Be sure that the wall and floor are well scored first, so the cement will bond tightly and stay put.



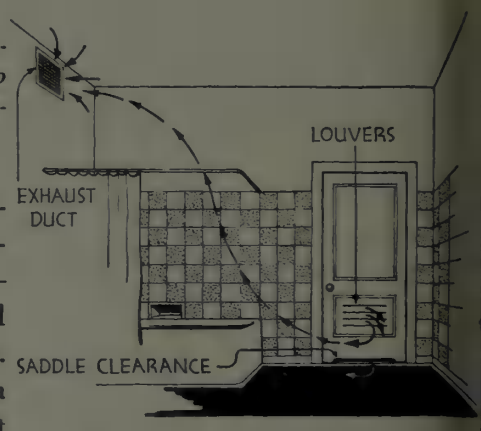


As to interior condensation, all you can do is to see to it that the basement is well ventilated, and so planned that sunshine enters it for some time (however brief) each clear day. If you intend to use an interior finish material—wall boards, plaster, etc.—don't apply it directly to the walls, but create an air space between the walls and finish by means of furring strips, which should be attached directly to the foundation walls and, in turn, support the selected wall material.

Barring floods, earthquakes and bursting pipes, the observance of these measures will keep your basement as dry as the famous bone. Special cases, of course—underground streams, hillside sites, etc.—have to be solved according to the particular conditions encountered; general precautions are for general cases only.

BATHROOM VENTILATION

Does a bathroom that is to be between two other rooms, and have no window, require any special ventilation?



A. Most decidedly. Proper air-change provision is vitally important for interior bathrooms—in fact, many states have legal stipulations covering the subject. Of course, the great outdoors, via a window, would do the best ventilating job; but if plan considerations make a window impossible, you'll want to have a duct to keep the air constantly changing. Place the register of the duct up high in the room—either at the top of a wall or in the ceiling. Thus the bathroom air will be drawn off, and replaced by natural infiltration through the doorway. Sometimes, particularly if the construction is tight, this circulation can be facilitated by means of louvers in the lower panel of the door, or by allowing a half inch clearance between the door saddle and the bottom of the door itself. Infrequently, when for one reason or another this natural circulation is inadequate, an exhaust fan, similar to the ones used for kitchens, is installed in the duct to enforce proper air motion through the room.

AUTOMATIC BURNER

We burn anthracite, and are planning to modernize the boiler-burner to make it automatic. Are there many parts we have to get—and if so, what are they?

A. Rather than acquire the various elements piecemeal, as we did 'way back in the first days of radio receivers, you will do best to purchase a complete outfit that has been manufactured to operate as a unit. There are many such on the market, and your dealer will undoubtedly be able to show you one that will fit your needs and purse. They vary a good deal as to price, appearance and arrangement of parts, but all the entirely automatic ones include substantially the same working elements: a hopper from which coal is fed to the burner, some form of coal conveyor, a motor and blower, and an ash conveyor and receptacle. The relationship of these is shown in the manufacturers' catalogues. In many patented systems the ash removal feature is optional; though our world becomes more mechanized each day, we can still do a bit of manual work, if we insist.



GIFTS THAT PROMISE *Delicious Food* EVERY DAY THROUGH YEARS TO COME

ASTY AND SAVORY? YES, INDEED! en Aunt Hattie with her wood-burner can't match e tastiness of food cooked electrically at the table and of course can't approach the *convenience* of oking and serving the Manning-Bowman way! nd fine food comes only from fine appliances — at's why every Manning-Bowman Appliance is



For masterly design . . . safe use . . . fine workmanship and finish . . . dependable heating element and FINE FOOD!

ne of the outstanding Manning-Bowman achieve- ents is fine food — electrically cooked, conveni- tly served — in perfect tempo with today's trend to formal entertaining, and making foods taste better an they ever tasted before!



REFER A PERC? Then choose your gift from five Manning-Bowman designs, strikingly modern or graceful Colonial like "Heiress" above, with lustrous chrome finish, protective fuse device, long-life heat unit. 6-cup size, $6.95.



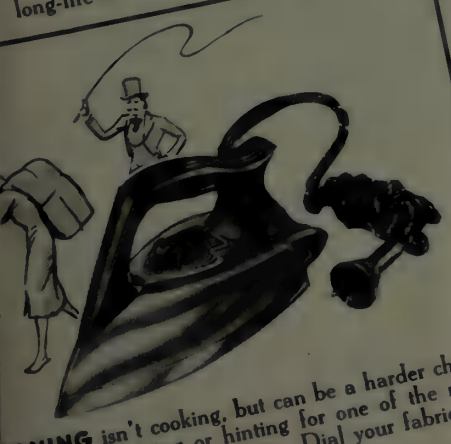
WAFFLES — two-at-a-time — keeping ahead of even a large family — come from this new *exclusive* Manning-Bowman Twinover* Waffle Iron. Spin the handle to open either side. Trim and compact, $12.50. Automatic model $17.50.



COFFEE that's rich and full-bodied made with fingertip control in Manning-Bowman's glass coffee maker . . . the only glass coffee maker that requires no plug-pulling. Switch on "high" makes it quickly, "off" lets it filter, "low" keeps it hot. 6-cup, $7.95; 8 cup, $8.95.



UP POPS your favorite toast — two slices at once — automatically — from the Pioneer Automatic Toaster. Styled for tomorrow, for use every day. Exclusive inspection feature . . . no burned toast. An ideal gift. $12.95.



RONING isn't cooking, but can be a harder chore nless you're giving or hinting for one of the new Manning-Bowman Automatics. Dial your fabric for proper heat. 4 pound model, $8.95.

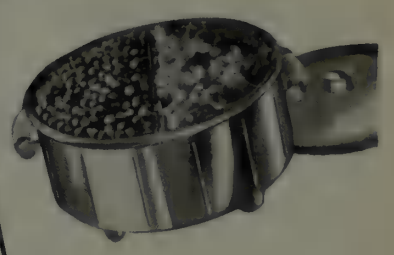
■ Registered trade mark



PARTIES reach the climax when guests cluster around this Manning-Bowman Party Urn. Makes 20 cups of savory coffee — or holds 28 cups ready to serve. Urn $24.95 — With sugar bowl, creamer and tray, $37.45.



EVERYTHING from little sausages to steaks, sandwiches to eggs, is grillable on this Manning-Bowman Table Cooker, $6.95, or with removable double waffle grids, $8.95.

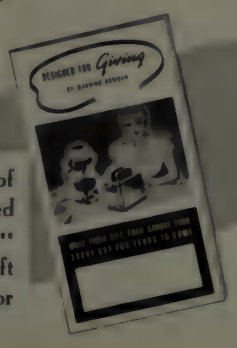


BUFFET SERVERETTE — keeps food hot. Two removable casseroles may be used for baking, then transferred to Serverette to keep food piping hot. $12.50.

Your department store, electric or gift shop, jeweler or hardware dealer will show you the lovely Manning-Bowman designs. Stop in, soon!

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Send me a copy of your folder "Designed For Giving."

Name .....

CONVENIENCES *of the Month*



1

1. Corn popper needing no stirring. Aluminum with baking glass top, walnut handles, Mazola can, measuring cup. Hammacher Schlemmer, 145 East 57th Street $4.95



2

2. Leray infra-red ray kills fleas, lice on pets, in kennels; moth larvae on woolens; insects on plants. Abercrombie and Fitch, Madison Avenue at 45th Street.....$12

3. Zim flat iron rest is a metal tray which attaches to the end of the ironing board allowing room for the cover. John Wannamaker, Broadway at 9th Street.....$.50



3

4. Out of the way places accessible to mops which can be extended from 43" to 61" by flexible ends. Mop heads have open ends. Hammacher Schlemmer $1.95



4

5. Transparent cannisters with red, green, ivory or navy tops and bottoms. Macy, Broadway at 34th Street. Set of four large ones, $1.86. Set of five small ones.....$.47



5

6. Zim opener takes screw, pry-up, friction, vacuum, crown caps off glasses, bottles, cans. Folds up. Lewis and Conger, Sixth Avenue at 45th Street.....$1.15 post paid



6

7. Fold-A-Weigh scale attaches to door or walls. Slight pull and it stands firmly on the floor. Spring folds it back. Black, ivory, green or white. Hammacher Schlemmer, $6.95



7

8. Fan-Heater. Electric circulating fan blades spread warmth evenly. No contact possible with heating element. Brown or ivory, chromium trim. Hammacher Schlemmer ..$5.95



8

All prices are approximate. Orders and checks may be sent direct to the New York store mentioned with each item



Give Sterling for Lasting Happiness

STERLING is a gift which brings delight on Christmas Day and gracious, lovely service in all the years to come. So plan to give Sterling this Christmas. . . . Add matching salad forks, iced tea spoons, or serving pieces to the set a friend, daughter, or sister has started. . . . Begin a new set of TOWLE Sterling for the young girl who is planning for her future home. And don't forget to drop a hint to your family that you, too, will cherish more pieces of your own TOWLE pattern or rejoice in having them start a new set for you.

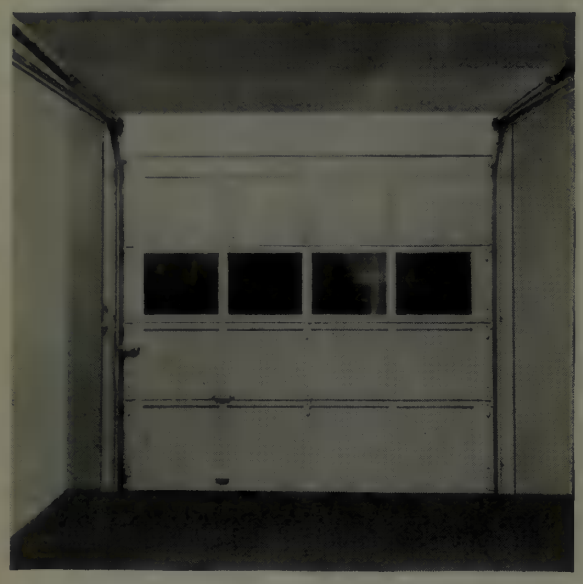
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Write for pictures and prices of all TOWLE patterns with engraving suggestions.
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Please send free folders on _____ patterns.
I enclose 10 cents for your new book.
Name and Address _____

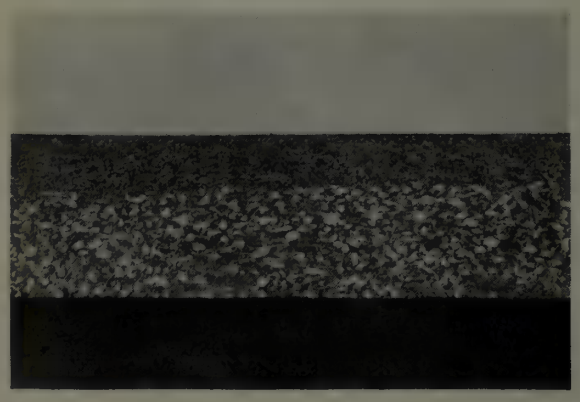


EARMARKED FOR HOME BUILDERS

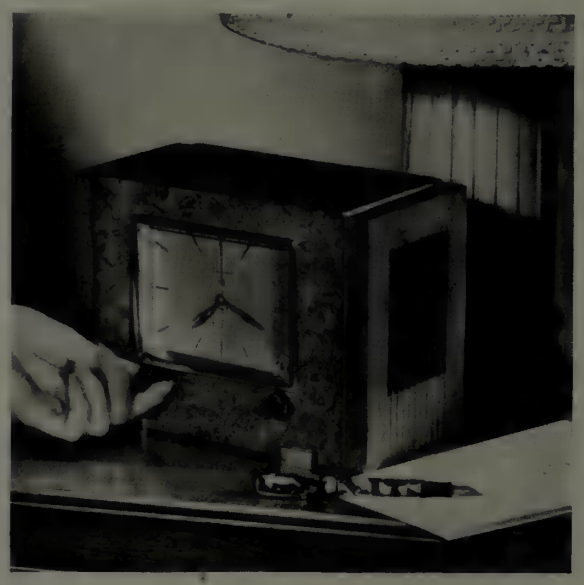
News of new building materials, products, methods; notes about new books, new ideas



NOW that automobiles have been taken into the house, like goats in Pago-Pago, architecture has come to the garage. Or at least the garage entrance has become, necessarily, a part of the architectural whole which is the house. Thus if for no more practical reason the old out-swinging "shed" doors have been largely replaced by the more wieldy rolling, sliding, folding, rising or collapsing varieties. The Kinnear Rol-Top is probably familiar to most readers. Now the Kinnear Manufacturing Co. (*Fields Ave., Columbus, Ohio*) introduces the Junior Model. It operates on the same principle as the senior model—is made of horizontal sections which slide up and back along the garage ceiling on a steel track. Similarly the weight of the door is balanced by heavy tension springs, and the guide rollers are ball bearing, the panels of quarter-inch plywood. The new model, however, is lighter in construction and more limited in its range of styles.



THIS is not a cross section of cell tissue from Dr. Carrel's laboratory, nor the bottom of the ocean floor. It shows the way "Monocork" is built up. This new product of the Armstrong Cork Co. (*Lancaster, Pa.*) was developed originally by the firm's British branch, and paves several deck areas of the liner *Queen Mary* and a number of other ships, here and abroad. It is also used as flooring in railroad stations, offices, zoos, roadways and restaurants, and as road and ramp paving for the New York World's Fair. Your question now is: where will this material fit in my house? The answer: In your cellar, your garage, on your driveway, the service yard, for walks or terraces. The Monocork itself is composed of rubber latex, a dehydrating powder, granulated cork and various types of filler. Latex sets by the loss of water. The dehydrating agent sets by the absorption of water. Thus the whole setting operation is carried out in a most co-operative spirit by the materials themselves. The percentage of cork granules is varied for special purposes, making possible surfaces of different weights which will be monolithic upon completion and non-slippery whether wet or dry. It is naturally dark gray, but may be specially colored, too.



MUSICAL clocks went out of fashion years ago, except as curios or collectors' items. Yet here they come back again. In what guise and spirit, however, no old-time horologist would recognize. The simple cabinet illustrated, with its discreet dial and burl walnut exterior, is of course a radio, producing all those sweet or insistent sounds which the radio is heir to. But in particular this Kadette 6-tube superheterodyne is a fine electric clock—an alarm clock—which sounds off at a given time with anything from Jack Benny to Beethoven. In the lower right corner of the clock face is a radio dial.

THE opening of a new land, its change and blooming, always makes a fascinating story. The slow death of the land, the reversion first to decay, then desolation, then wilderness is fascinating, too. But in a cold and tragic way. There comes to our desk such a history of a part of our own country, "Plantations of the Carolina Low Country," published by the Carolina Art Association, Charleston, S. C. Superficially the book presents in photographs, plans and drawings, the survivors among the great houses that flourished in the seventeenth and eighteenth centuries along the Carolina coastal rivers. But the book itself is anything but superficial. Architects and antiquarians will welcome it for its beauty, the richness of its suggestion and the accuracy of its reporting, both visually and textually. Historians will surely find in its lovingly written text more pieces for their jig-saw puzzles of the past. But laymen, for whom it is perhaps least intended, will be deeply stirred by the richness of plot and drama which informs the book. No boom town of the west ever developed more amazingly—for its enterprises or its people—than the tidal lowlands on the Ashley and the Cooper Rivers, the Edisto, the Wando, the Stono and the Santee. The growth of the country paralleled that to the north in the 1600's—but was parallel rather than congruent. The fusion of young British noblemen, West Indian planters, Huguenots, Separatists, Quakers, Spaniards made of the lowlands a world apart for many decades. So did the crops which came to flourish there—indigo, rice and, later, cotton. The wars, the politics, the chicaneries of the planters; their vision and their lack of it; the problem of the Indians and the Negroes—these were all parts of the lowland pattern.

The weaving of this pattern, then the raveling of its edges until, following the War between the States and the World War, the whole fabric crumbled to pieces is recorded with great understanding and unobtrusive skill. For this portion of the book Samuel Gaillard Stoney is responsible. It's superb reading for anyone at all interested in the beginnings of the United States.

There is, of course, at last a more optimistic turn to the story of the Lowlands. For even though the plantations no longer serve more than a small part of their original purpose, they are renascent. The automobile and its highways have done much. Within the past ten years, as many photographs show, the seemingly ruined houses have been rebuilt. The fields have been developed for hunting and shooting, the old rice fields and the savannahs are turning green again.

SHORT-CUT GARDENING

CONTINUED FROM PAGE 81

through the shrub section of your favorite catalogues for the rest of the list. Shun *Viburnum opulus sterile*—it has a particularly vicious leaf-curling aphis that will seek it out wherever it is. Use instead *V. tomentosum plicatum*, very like it, but bug-free. Shun Bechtel's Crab if there is a Juniper near you—the two are alternate hosts to one of the most unsightly and persistent fungous diseases I know. Some of the other flowering Crabs are also susceptible to a lesser degree—the Arnold Arboretum in Boston has a list and can tell you exactly. Crabs have to be watched for borers, too. Some forms of *Rosa rugosa* are very susceptible to mildew. Pyracantha and some Cotoneasters also have pet fungous diseases.

While you are planning this shrubbery border, you might well include some fruiting plants for the birds—Barberry, Shadbush, Dogwood, Honeysuckles, the aforementioned Symphoricarpos pair, Mountain Ash, Chokeberry, Viburnums and most of the wild Roses.

There are some trees that, despite their charms, are just bad investments. You will probably never purchase a Yellow Locust, once you know its habit of getting just big enough to enjoy and then toppling over on you. Poplars in this country are equally impermanent. So are Cottonwoods. These you should use only for immediate effect and with your eyes open. There is another group that will probably be more trouble than it is worth, either because the trees are short-lived and soft-wooded or because they have some particularly prevalent and difficult disease. These include Lindens, Horsechestnuts, Buckeyes, Hackberries and Willows. On the other side of the picture, we have a few trees that almost never have anything the matter with them—Planes, red and scarlet Oaks, Tulip Trees, Arborvitae, sweet and sour Gums, Ailanthus and Ginkgos. In between the two extremes, you are probably safe within reason. Tent caterpillars love the Wild Cherry and Apple, canker worms the hard Maples, Birch and sweet Cherry get aphis, most trees have some trouble to which they are susceptible, but with a reasonable amount of feeding and pruning to keep them in health, you probably never will have to find out what it is.

Among flowers, the Daylily is first. It blooms happily from May to September in an ever-increasing variety of shades and forms. I have never had a sick one and I've grown them all over the place—hot, wet, shade, clay, sand.

Next comes Miss Lingard Phlox. Two blooming seasons, both long; good, clean foliage, nice increase, attractive habit, adaptable about locations, and a beautiful disregard for the entire run of garden ills. Lilies of the Valley: the way they survive around old foundations is good proof of their resistance. Bee Balm: its only possible fault is its overweening health. *Lychnis coronaria*, the Mullein Pink: has so many children I never know what to do. It's almost a relief when an old plant succumbs to winter moisture.

Jasione perennis: little-known, compact, low-growing, with puff balls of blue on 8" stems right through the summer. Siberian and Japanese Iris—my German Iris are a reproach to my conscience from July till frost because they get leaf-spot so badly and—what with the Delphiniums—I simply can't keep them all sprayed. And there is that little crested Iris that does so nicely in shade.

Carpathian Harebells: occasionally a whole plant collapses after a wet, open winter, but the children are quietly there to carry on and the bug world seems to ignore them. Viola Jersey Gem and—the same blue but taller—*Veronica incana.* Platycodon, Mallow Marvels, Lupin once started, Pinks, Lavender, Flax and Stokesia, Thermopsis, Michaelmas Daisies, Asclepias and Liatris, both Lobelias, Astilbe and Lythrum, the whole Evening Primrose family and all the Thalictrums. Their cousins the Columbines, not long-lived but easy. Gas Plant, though, will be there for your grandchildren. Oriental Poppies once they're established, and all the small Phloxes. Funkia and Violets and the huskier Daffodils. Certain Chrysanthemums like Barbara Cumming and Mrs. H. Harrison. Peonies, if you don't have botrytis. It blasts the buds, blackens and fells the young shoots and once it has appeared, spraying is the price of Peonies.

There are lots more and every gardener could contribute from his list of favorites. But these are safe. Planting more of them will give you more time to coddle the temperament of more troublesome favorites which no real garden would be without.

"AMERICAN" *Give it or keep it..*
But certainly get it!



COLONIAL HOMES are complimented by Fostoria's "American" crystal. Modern homes like it, too, and gift lists minus "American" seem neglected.

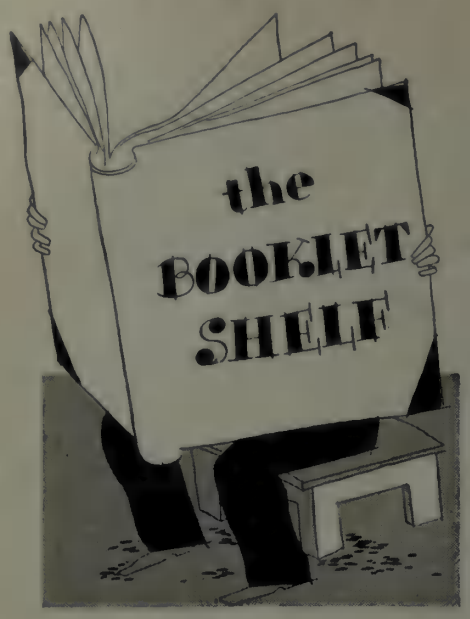
For "American" is an authentic reproduction of that traditional design which marked the cozy simplicity and warm hospitality of early New England life. Indeed, no crystal pattern is more exquisitely beautiful or so moderately priced, none with a more romantic past or such a brilliant future.

There are nearly 200 separate pieces for your selection. Some of these are as little as 50c each. Or a complete dinner service is available; perfectly satisfactory for serving all kinds of hot foods and drinks.

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Your dealer will be glad to show you his displays. Or if you prefer selecting before shopping, write for our Folder 38-L. Fostoria Glass Company, Moundsville, West Virginia.

"AMERICAN" by Fostoria



Write directly to the addresses given.

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BALSAM-WOOL DOUBLE SEALED INSULATION. Balsam-Wool is moisture-proof, wind-proof and fire-resistant. It's effective insulation. When writing this company ask about Nu-Wood Interiors for walls and ceilings. WOOD CONVERSION CO., RM. 111-11, FIRST NATIONAL BANK BLDG., ST. PAUL, MINN.

TRIPLE INSULATED HOMES are protected inside, outside and in between against the cold in winter and the heat in summer—also against fire, vermin, moisture and other ills that houses fall heir to. For the booklet write: JOHNS-MANVILLE CORP., HB-12, 22 EAST 40TH ST., NEW YORK CITY.

CHOOSE YOUR HARDWARE LIKE AN EXPERT, which is to say, choose it from special groups of fine hardware designs which experts have already assembled for your own mastermind-ing. A new slant on hardware buying. P. & F. CORBIN, HB-12, NEW BRITAIN, CONN.

WINDOW CONDITIONING gives you not only a new phrase, but also ■ new slant in a vital aspect of home comfort. Storm sash, and how to use them; practical and helpful ideas for attractive window treatments. LIBBEY-OWENS-FORD GLASS CO., HB-12, TOLEDO, OHIO.

BALLARD is writ large on the covers of three large leaflets on boilers, air-conditioners and oil burners. The actual equipment is diagramed clearly, and the numerous special features are described in detail. For reading before choosing. BALLARD OIL BURNER DIV., GILBERT & BARKER MFG. CO., DESK B-1007, SPRINGFIELD, MASS.

BURNHAM HOME HEATING HELPS contain several pages of questions and answers compiled to act as a guide on home heating problems. With a Burnham conversion boiler you can switch from oil to coal, or coal to oil by simply changing the base. BURNHAM BOILER CORP., DEPT. HB-12, IRVINGTON, N. Y.

PLUMBING FIXTURES are many and various, but there is one different from all the rest, the T/N one-piece low tank toilet. It increases the possibilities of bathroom planning considerably. Write for literature. W. A. CASE & SON MFG. CO., DEPT. HB-12, 33 MAIN ST., BUFFALO, N. Y.

HUMIDIFIERS may offer a scientific boost to the basic functions of man-made heat as it affects health and household furnishings. An informative folder is available on request to: WALTON LABORATORIES, INC., DEPT. HB-12, 1186 GROVE ST., IRVINGTON, NEW JERSEY.

FURNITURE

POPULAR PERIOD STYLES (25¢) illustrates and describes well made pieces, produced in the furniture capital of the country, which will be especially appealing to the budget-minded. You will like the designs. JOHNSON FURNITURE CO., HB-12, GRAND RAPIDS, MICH.

THE SELECTION AND CARE OF FINE FURNITURE gives you practical suggestions to bear out the title and includes a portfolio of the season's smart new furniture fashions. GRAND RAPIDS CHAIR CO., DEPT. A, GRAND RAPIDS, MICH.

MODERN OAK ENSEMBLES: an amply illustrated booklet presenting a new line of furniture in an old wood. Pieces for every room, with a choice of light or deep straw colored rubbed wax finishes. JAMESTOWN LOUNGE CO., HB-12, JAMESTOWN, N. Y.

TRUTYPE REPRODUCTIONS do for fine maple and mahogany furniture what our forefathers did for these lovely woods. Only today the pieces are much better made than most of the early ones. For a well illustrated booklet about these reproduced masterpieces, write STATTON FURNITURE MFG. CO., HB-10, HAGERSTOWN, WASHINGTON CO., MD.

FINE FURNITURE is the title of this portfolio. It is also descriptive of the pieces shown in photographs of forty bedroom and dining room groupings. Period pieces or modern pieces, the quality is excellent, the designs too. And the pictures will give you many suggestions. JOHN WIDDICOMB, HB-12, GRAND RAPIDS, MICH.

ENDURING MODERN—ITS PLACE IN THE HOME TODAY: A title, surely, which needs little amplification once we have said that the subject is fine furniture. A small but illuminating booklet. DUNBAR FURNITURE MFG. CO., HB-12, BERNE, IND.

HOW TO FINISH ANY ROOM with Whitney Maple (10¢) is not only self explanatory as the title of a fine booklet, but completely reassuring to those who know the reputation and the products of this fine furniture house. All pieces are authentically designed. W. F. WHITNEY CO., INC., HB-12, SO. ASHBURNHAM, MASS.

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FURNISHING ■ DECORATION

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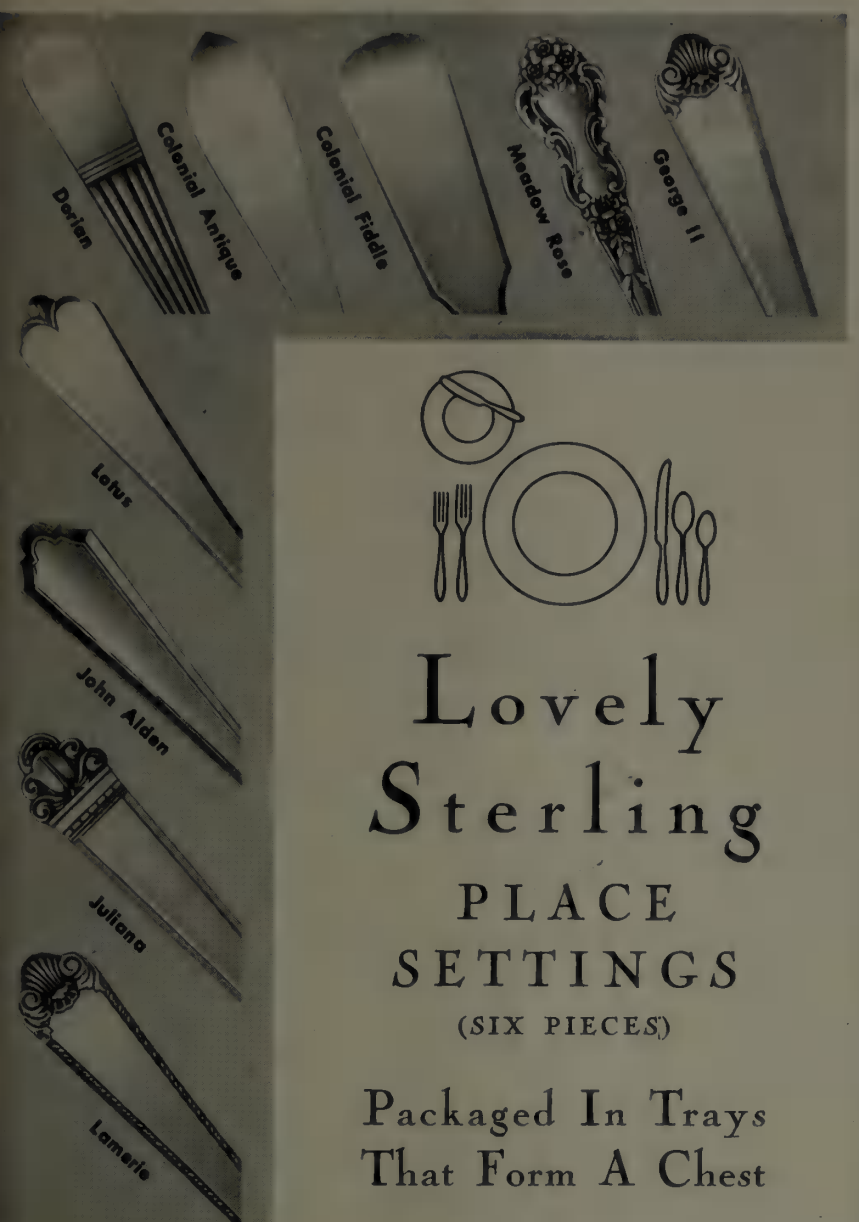
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LIFE'S DARKEST MOMENTS

CONTINUED FROM PAGE 69

tions, negatives, paper and your disposition. If you are a novice, you will learn the hard facts soon enough. If your darkroom is your bathroom, dust will be less of a problem than anywhere else in the house. But you will have to shut out light. If you work only after dark, that problem will do much to take care of itself. Ordinary night "light" in small doses—say around a roller curtain—will not harm printing paper. And your roll film you will load into its developing tank in a closet and process in good light. However, lights should be extinguished outside the bathroom door unless the door is unusually tight. It is best to play safe.

Confusion, though, will get you in the bath-darkroom if you don't watch out. Organization, in double doses, is necessary here. Our bathroom plan in the red and black ruled square on page 69 suggests this order of business for negatives:

1. Load developing tank in a closet. 2. Develop, fix and wash on the rack over the tub, which should have enough water in it to dilute any spilled solutions which might stain the porcelain. 3. Dry by suspending from the shower curtain rail.

For enlarging: 1. Manipulate paper and enlarger on card table placed above toilet. (Toilet lid below table top makes a protected shelf for printing or enlarging paper.) 2. Move with exposed print to nearest tray on tub-rack (see bathtub sketch #1 at top of page 69.) Second tray is for short-stop bath, third for hypo. 3. Wash prints either in a tray on a rack above the lavatory or dump them in bathtub (with water in it!) pending careful washing after developing and fixing operations are concluded. 4. Squeegee your prints (if you work that way) over the tub, then (5) place in blotters on card table from which enlarger has been removed to the top of the linen closet, or wherever you keep it. 6. Do your actual drying, sorting, cropping, spotting and mounting, if any, somewhere else, for the family will want the bathroom eventually.

Mother wit will show you what precise matters of organization and routine will suit your case best. But *organize and follow that routine carefully*. It will pay. Fail to do so, and *you* will pay.

A word about the three bathtub work racks we suggest. The first one is simplest to make, out of two boards about 6″ wide by ¾″ thick, and the necessary slats, about an inch square, for reasonable strength. Use brass screws rather than nails. And a coat of acid-proof darkroom paint will prolong the life of the rack greatly, as well as retard swelling and warping of the slats. Rubber or felt at points of contact with the tub will protect the porcelain. The second rack is a better height, and may be folded compactly when the long hooks supporting the legs are unfastened. Number Three every father will understand at once. It is the baby's bathinette. Bachelors with four or five dollars and a stiff upper lip may buy one at any baby shop.

As for the basement darkroom, we have suggested two typically workmanlike examples — identical except for their entrances. One plan shows the room with a door (such a door, with battens and T-strap hinges, as is also shown in plan) and the other plan shows a maze or labyrinth entrance. The latter, if you paint the maze itself and any reflecting wall areas outside with flat black paint, offers ready access and ventilation—a very important factor in a photographic laboratory. Check the organization chart against these darkroom plans and see how a typical schedule of operations would work out.

Make your darkroom any size or shape you like, but bear in mind these general points:

Adequate strength is provided for the walls if you space 2″ x 3″ studs 2′ on centers, as shown. Thus standard 4′ panels of wallboard may be most readily applied.

Apply wallboard to *inside* of studs. This will give you a smooth interior and reduce accumulation of dust. Panel the outside, too, if you want to preserve the pristine beauty of your cellar. But inside first, as shown.

Use any kind of sink you want, from any plumber's back storeroom. Slate or soapstone is fine, but apt to be expensive. Iron, with or without enamel or porcelain, is perfectly good. But prevent rust with acid-proof paint. Darkroom sinks rust through ten times as fast as others.

Keep your sink farthest from the door, and so situated that the wet, or sink-side, operations will be physically as well as chrono-

Burlingame, Cal.

logically in order. (See Organization Chart.)

If you use a door, batten the edges to overlap. Copy the principle of the refrigerator door. Strips of wall-board and felt weatherstripping from the five-and-ten will seal the battens. Note jamb strips, offset hinges which spring closer, and bolt in the diagram in the ruled square on page 69.

If there is a window in the darkroom, make a solid batten similar to the door. Hinge it at the top, so it may be hooked out of the way.

If you have no maze or labyrinth, ventilate by leaving openings in the wall board beneath the sink, work tables, shelves. These openings may be two or three inches wide and run between two studs. To make them light tight, place a piece of wall board two or three feet deep outside the studs and centered over the slits (first painting the inner faces black). If the outer side is paneled anyway, simply stagger the openings in the two walls as far apart as convenient.

If the cellar floor is cold and damp, make a simple wood floor, or place duck-boards in front of the sink at least.

For heat, unwrap the insulation from heating pipes that may cross the ceiling. (Look out for condensation in winter, though!) Or, failing these, operate an electric radiant heater for half an hour before you start work.

Think carefully before you place your safe-lights and electric outlets. Better have an electrician do the wiring.

And have a plumber install the sink. It pays. Besides, you'll violate some building code for sure with any makeshift arrangement of your own.

Make your darkroom a little larger than necessary if you can. It soon will be necessary, if you know what we mean.

Keep your darkroom clean. Use a vacuum cleaner. Don't drop cigarette ashes anywhere. Have a large box for trash and keep trash in it. But not for long.

Provide shelves for all stock solutions at the same level. Temperatures in the cellar darkroom may vary ten or more degrees between floor and ceiling.

Don't leave water in the sink. It will make for a damp darkroom, and dampness is bad news for photographic materials.

Don't paint your darkroom black unless you have a fondness for black. It is not necessary if the room is light-tight, and a soft gray or gray-green is easier on the eyes. Furthermore, objects in corners and on shelves can be seen better if the walls are light in color.

Don't waste your money on a lot of fancy trimmings. Buy good equipment, materials, chemicals. Confine your art to the finished results of your camera work.

Don't forget that organization is everything.

FRUITS OF THE CHRISTMAS TREE

CONTINUED FROM PAGE 72

your team-mate—the red to your white, or vice versa. Then the red girl separated her hank into small lumps and rolled them out into pencils. The white girl meantime made a big, blunt, thick roll of hers. Now—working fast—you ranged the red pencils all around the sides of the white roll and started pulling, twisting as you pulled. A pair of buttered kindergarten shears to each pair of girls, one of you working at each end of the roll, spinning it thinner, bending one end into the crook, clamoring for the scissors, pulling some more. Before you knew it the kitchen was full of excited hubbub and cooling canes. Separated by wax paper, getting crooked unless you stacked them carefully as they cooled, dropping, breaking, sticking, getting too stiff to pull properly. Just as you pushed back your hair and caught a deep breath, the next batch would come off the fire.

Mrs. Wilkes showed us how to make apples of the first handfuls that always had too much red in them, rolling them between our buttery palms, denting the tops and bottoms, sticking in the little wire to hold them on the tree.

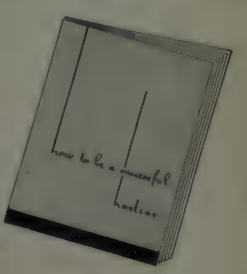
Popcorn Balls. This, too, is a fine job for mass activity. The best kind is made with a slightly softer butterscotch candy as the binder. Pop and salt a cup and a quarter of corn. You can do this in an old-fashioned wire popper over an open fire, or in a heavy buttered frying pan on the stove. What makes it pop is the moisture inside the kernel trying to get out, so if your corn is stale or you bought it loose it may have dried out too much to pop properly. In that case, put it to soak for a few minutes in tepid water, drain and dry it thoroughly.

Corn increases about five times in volume by this popping process, so you ought to have about six



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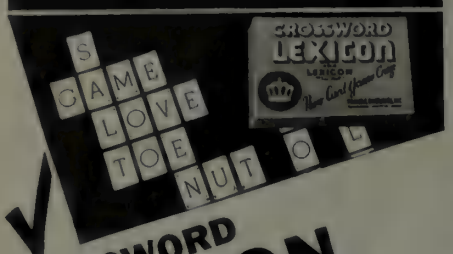
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cups after you have weeded out the horrid little toughies that didn't burst properly. For this you will need half a cup of molasses, half a cup of corn syrup and half a tablespoon of vinegar. Cook these, being sure they don't get a chance to burn, till your candy thermometer registers 270° or the mixture forms a hard ball in cold water. Then butter it, stir in two tablespoons of butter, and pour it over the popcorn. When it has cooled enough to handle, it is a simple matter to shape it into balls with well-buttered fingers.

Candy Apples. Those impossibly crimson apples that look so gay on the tree have to be done the day before because they don't keep that beautiful crackling glaze very long. Make a syrup with a cup of sugar, a quarter of a cup of corn syrup and another quarter of water. Cook it, stirring till the sugar dissolves, and afterwards simply washing down the crystals, until the candy thermometer reads 300°. Then put the pan in cold water so the pan itself won't go on cooking the sugar after you take it off the fire. This is always a good idea when you go up as high as 300°. Add the crimson vegetable coloring and a couple of drops of cinnamon and you're ready to dip. A wooden skewer goes into the bottom of the apple, it gets quickly ducked into the hot syrup and then twirled between your palms to distribute the syrup evenly all over the apple. When it is cool enough not to run down and drip, stand it in an inverted colander so the candy coating can't touch anything.

Barley sugar is much easier than pie. My recipe dates from about 1880 and is so pleasantly phrased that I can't resist giving it to you as is. The parentheses are mine.

Barley Sugar. "Boil a pound of sugar (two cups) with just enough water to dissolve it (half a cup) to the snap (300°); add a few drops of essence of lemon, and a teaspoon of citric acid; work the sugar on the slab with two table knives, by merely lifting it together in a heap; and when sufficiently cooled to admit of its being handled, pull it out in six-inch lengths; twist these to resemble cord, and place them out of hand to cool."

The "slab" is the marble affair that was once part of the standard equipment in any well-organized kitchen. However, the porcelain counter of your kitchen cabinet will do just as well. It should be oiled and the syrup allowed to cool a little before you pour it out. The citric acid powder

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Lolly-pops. The most entertaining lolly-pops I ever saw I used to buy from an old lady who lived near us, for my children. She made them ENORMOUS but very thin so you could bite off bits instead of sucking them. And the faces! The eyes were always two Life-savers, permanently astonished at life. There was no nose, and the mouth varied. A gum drop, with the silliest rosebud expression, a piece of marshmallow, two almonds, big ends together, one horror with two strips of candied orange peel with jagged almond teeth. As for the mixture, a cup of sugar, two thirds of water and perhaps a third of pale corn syrup. This you want to cook just this side of caramelizing, to 310° on your candy thermometer, and if possible without darkening. That means watching it carefully at the end and not cooking too fast. Then, if you're having fun, split the batch into as many smaller ones as you have colors or flavors. Add them, and pour by tablespoonfuls onto sheets of waxed paper while very hot. Add the stick first, then decorate, pressing the "features" firmly into the candy while it is still soft. If you cut the paper the right size, you can simply bring it down over the face and twist it around the stick.

Spun Sugar Candy. This is the most entertaining, the most aggravating of all. In the first place, success depends primarily not on you but on the weather. If it is cold and dry, the air electric and bracing, it will go like a whiz. Beware of air-conditioning. That healthful moisture wrecks it. Likewise, once made it has to be kept where it is cold and dry, for each thread of sugar is so fine that it literally dissolves in the moisture in the air, producing a sad and sodden mass. The professional has all sorts of equipment for this job —and if you have ever seen the gleaming beribboned baskets, the birds and flowers he produces, you'll agree he needs it. The fundamentals, however, are few and simple. You want a simple syrup, two cups of sugar to one of water, with an eighth-teaspoon of cream of tartar added. Boil it to 310°, color it and let it cool slightly with the pan plunged in cold water. Once you get your syrup to the point where it threads, you want some device to make a lot of threads at one time, and some sort of rack to gather them on. Then while they are still warm and pliable, you can cut and shape them as you please. The profes-

sional uses a spinner, which looks like a wire whisk with all the loops cut and the resulting prongs straightened out. Get a whisk at the five and ten and make one—they're a great help. Two smooth round sticks laid on the table a couple of feet apart so that they stick out a foot or so beyond the edge will serve to gather on. Put your kettle on a chair beside one of the sticks so you can dip up the threads easily, draw them smoothly back and forth across your rack and break them off the whisk before you dip again. Keep a pan of hot water under your syrup so it won't cool too fast, reheat it over hot water if it insists on thickening. When you get enough spun, lift it off the racks and shape. The conventional Christmas spun sugar candy is in ribbon form, red and green, very simply made by clipping the ends of your hank of sugar and bending it back and forth into short loops that almost touch. Then set it on a cold plate to cool. A little butter on the fingers helps. I can only add a typical and timely note from another old cook book:

"Note: In order to be successful in this operation, it is essential to be perfectly collected, and very active."

Perhaps you have been wondering why on earth I should suggest making any of these things at home. That means you've never tried it. Do, this year. After all, it takes more than snow and candles to make an old-fashioned Christmas.

GARDENS ARE FUN IN WINTER

CONTINUED FROM PAGE 77

for indoor decoration is our pet pastime. If they are arranged on the mantel or about the living room the result is most festive. They also enhance any flowers with which they are grouped.

Innumerable different shades of blues and greens, blue-greens, and yellow-greens are represented by various evergreens. There's Blue Colorado Spruce, Koster's blue Spruce, Blue Column Cypress, Silver Red Cedar, Golden Sawara Cypress, Golden Arborvitae and Silver Juniper. All of these are especially noted for their interesting colors—and a winter garden wants color.

Do plant one evergreen or a hundred, depending on your finances and acreage, and let them be the backbone of the garden. And there are other shrubs that do nice things in winter—produce berries, or flowers. For those living in a climate where the snow is not too deep or perpetual there is Winter Jasmine. Its bare brown branches become suddenly starred with a million golden flowers on warmish January days. If a hard frost discourages those particular blossoms some night the bush, undaunted, will send forth hundreds more the next sunny morning. The prim and sweetly scented flowers of *Lonicera fragrantissima* will amaze you by blooming at the tail end of winter. And the Witch Hazel bush (*Hamamelis mollis*) grows gloriously in winter gardens. We were delighted when it produced sweet yellow blossoms in our garden in late February.

Japanese Beautybush (Symplocos) is an unusual shrub that carries, in early winter, berries of a bright and intense blue. Against the light green foliage of the plant their color is vivid enough to be quite startling. Another bush that is covered with blue berries, though of a darker tone, is a delightful prickless Holly called *Ilex glabra.*

There are innumerable shrubs that are full of gay red berries too —Cotoneasters, Crabs, Barberry, etc. Berried plants, besides being attractive in themselves, prove very inviting to the birds at this season.

Of the broad-leaved evergreens I like Rhododendron best because we can tell how many sweaters to put on the children by the shape of its leaves! When they are curled like small cigars it means the mercury is 'way down, the hall closet expels its entire store of woolens, and our youngest wears an extra muffler about his ears. But when these same leaves are flat and moist and green we know that one extra sweater is plenty.

No winter garden is complete without a Bittersweet vine. The orange berries remain most attractive out of doors all season. Or they may be arranged inside with or without evergreen clippings.

And so to flowers—for there are some of these that actually bloom on the chilliest days.

Christmas Roses are easy to grow. Plant them in semi-shade, and build little houses around them in the fall—houses made informally of boards nailed together and with a pane of glass for a roof. In these individual cold frames, whose sides should be one foot high, the flowers rise to unprecedented heights on unusually

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long stems in search of light and sun. Thus protected the blossoms remain white as Camellias and radiant as Gardenias through many heavy frosts. We pick them from November to February, and they are heavenly on the dinner table in a bowl of Juniper branches. *Helleborus niger* is a pure white variety. *Helleborus orientalis* comes in both white and purple, and is a Lenten Rose.

Bluer than the bluest shadows in the snow is *Iris stylosa.* This small flower grows on a short stem and does not require the warm wetness of the earth in spring to inspire it to bloom, but instead the challenge of chilly weather. Unconventional in its choice of season, it is also temperamental in its decision to flower at all the first couple of years. But it is well worth waiting for. Plant it in dry soil, and soil not too rich. Cut its leaves off in early April so the hot sun may bake it all summer, and before too long its gay blossoms will spangle your garden.

If you are fond of moors, Gorse, Heaths and the like you'll want Heather—especially when you discover *Erica carnea.* For it flowers all winter in the most prolific manner in spite of everything that man or nature may do to discourage it.

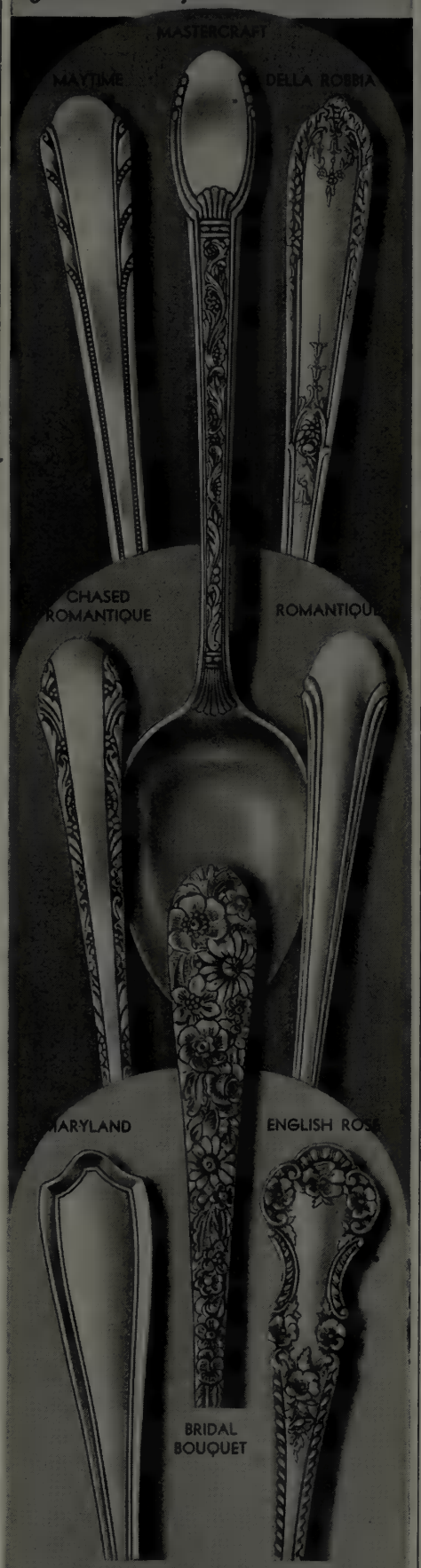
Certain Crocuses cannot be kept down, but will bloom in February if given just a few sunny days of encouragement. They are *chrysanthus, imperati* and *sieberi.* The first is yellow and white, and the other lavender. And then, too, I call it exciting to grow Snowdrops big as Cyclamen (*Galanthus elwesii*), to have flowers like Buttercups sitting about by the score on their green cushions of pointed leaves (*Eranthis hyemalis* or Winter Aconite), to have golden flowers two inches across with twenty petals emerging from a snow drift in February (*Adonis amurensis*), or to have the scent of lemons from the yellow Wintersweet blossoms mingling with that of melting snow!

In addition to the things that grow there are features that add as much charm and interest to the garden now as the bird baths and pools of summer. In winter birds and squirrels lose their cocky independence, and they become more and more dependent on us. Get on close terms with the Cardinals if you can, for a pair of these birds in a snow-clad garden is a lovely sight indeed.

When you have planted some of these shrubs and flowers and adopted all the local wild life, winter out of doors is a glorious adventure.

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DOING UP CHRISTMAS

CONTINUED FROM PAGE 47

package, folding it over and over again, regardless of the resulting bulk. This is deplorable practice. Measure your package for its proportions. Size your paper accordingly and cut it out carefully. Wrap your box as you've seen professional store wrappers work. The basic package is no place for furbelows. Those come later. Tie the box up, next, with the ribbon you're going to use, fastening it securely with a square knot at the point where you want your bow to come and trimming off the ribbon. Now begins the business of making the bow or rosette. The fundamental error which ruins many bows is that they're real. That is, they're tied in the way you learned to tie your shoe strings at an early age. The better system is to make a series of loops, the same or carefully graduated lengths, by simply folding your ribbon, be it Cellophane or satin, back and forth between your fingers. Then weight it with something so it will stay put for a few minutes and your hands be free to work with other things. Secure the loops firmly with whichever of the above-mentioned devices you have chosen. Whatever you use will be covered by the only real part of the bow, the loop by which you attach it to the original knot in the ribbon round the box. When this is done, give the creation, which should by now be as devastating and perky as a Paris hat, a fluffing up, so that the loops stand out smartly.

The things which won't readily go into boxes—jars of peach jam, honey, cocktail shakers, rum and plum puddings — will be best served by being set square into the center of a piece of square paper, the four corners of which are pulled up and the whole tied round the neck of the bottle or the top of the jar with ribbon. The four corners are then released and spread out somewhat.

These are, if you like, childishly simple things. But well worth bothering with. For as you sit wrapping and pasting, tying and writing cards, silvering and tying on little tinkling bells, the spirit of Christmas will begin to rise in you like a flood tide. And it is all worth while early on Christmas morning when you see eyes starry with the wonders of the tree and the presents in a mountain underneath it.

THE PICK OF THE TESTED YEARLINGS

CONTINUED FROM PAGE 51

PACIFIC HYBRID DELPHINIUM, accepted and sold by most seed stores with their three color groupings, are not only good performers in my garden (which, incidentally, is not the best of locations for this plant), but in addition give promise of greater things to come.

Then the Marigolds. They fulfilled all predictions of their sponsors in their ability to disregard weather. From W. Atlee Burpee we had EARLY SUNSHINE, KING'S RANSOM, GOLDEN WEST, BURPEE GOLD, COLLARETTE YELLOW CROWN and the French Marigold, FLAMING FIRE. All these were splendid, but if I were forced to show preference, I should select them about as listed. In addition, the AFRICAN POMPON LEMON YELLOW from Max Schling and the finer color selection of the Chrysanthemum-flowered types listed by most seedsmen are noteworthy.

Nicotiana FLAME from Vaughan's Seed Store proved a delightful acquisition to lovers of the flowering Tobacco. This dwarf has fragrant, clear crimson flowers.

Petunia SALMON SURPREME from Burpee and listed by many seedsmen proved its right to the All-America Award it received by persisting even through a month of wet weather, which does not help the Petunia family. Its rich, coral salmon flowers change to a soft salmon pink as they mature.

I had many new and fine Roses but R. M. S. QUEEN MARY, presented by a large group of nurserymen, ROME GLORY from Jackson and Perkins and MME. HENRI GUILLOT from Conard-Pyle were particularly outstanding.

Salvia BLAZE OF FIRE, listed by most seedsmen, has bright, dazzling, scarlet flowers freely produced on dwarf plants, growing only 14" to 16" high. It blooms two weeks earlier than older varieties.

Before going into the general list of new plants that made good in their first year of introduction, I shall mention three that were almost complete failures with me.

Ageratum FAIRY PINK had neither good color nor good growing habit. Out of some three hundred plants, I had possibly three that might be called good. The RUSSELL LUPINS relished neither heat nor wet, and between the two I now have four plants from nearly a hundred. Friends tell me of similar experience, although I have heard of good results well north in New England. It is obvious that they are not for the locality near New York and south.

The lovely Petunia MRS. W. K. DUPONT is a greenhouse subject. The prolonged wet spell in July ruined it for my garden, and it seems to lack stamina for outdoor growing. Blessed with a greenhouse, however, one shouldn't be without its splendid form and rich fragrance.

Anemone Japonica MARIE MANCHARD is a lovely early-flowering, semi-double white variety producing its flowers in abundance.

I am more firmly convinced than ever that Snapdragons should be grown so they will produce their blooms in either early spring or during the cooler days of fall. Hot, dry weather is not to their liking. Among the new ones that are worthwhile I list PADRE, YELLOW JACKET, SWING TIME, OPAL QUEEN and CELESTIAL.

Even though I do not seem to possess the cultural secret that permits good growing of annual Asters year after year, I did see the new CREGO ENCHANTRESS and the giant COMET ILLUSION in splendid growth and flower. If you like annual Asters and can grow them, by all means try these two.

The Hardy Aster family presented an imposing array of new ones among which I liked particularly ROBINSONII, NOVI-BELGI MULBERRY, DAZZLER, MAMMOTH, STOKESIA LAEVIS LILACINA GRANDIFLORA, NOVI-BELGI OLGA KEITH.

Calendula, like Snapdragon, does best for me in early spring and fall, and in late October I had two splendid beds of ORANGE FANTASY and SUNBURST that were a blaze of color. I like them both but prefer ORANGE FANTASY as it seems to be the more prolific bloomer and a more robust grower. Incidentally, some light shade is desirable during hot days.

The annual Calliopsis GOLDEN CROWN is a profuse producer of rich orange-yellow flowers with a small maroon-brown center. It is larger than the other annual Calliopsis and pleasantly fragrant.

The biennial CELSIA that blooms the first year, if sown prior to May first, produces long spikes of pale yellow flowers with the bottom florets of the spikes opening first, which makes for a spike that lasts a long time when cut. It resembles a Verbascum and grows two feet tall.

The annual Chrysanthemum GOLDEN CROWN obviously suffered





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from the weather in my locality as did BLAZE, for neither of these was particularly outstanding. I did, however, see them in other gardens in fine shape.

Outstanding among Hardy Chrysanthemums are MANDARIN, SYMPHONY, CALIPH, SALADIN, TANGERINE, PYGMY GOLD. And I love this one, MRS. STEPHEN VAN HOESEN, a large improved pompom type. Also there are AUTOCRAT, SILVER TIPS, PINK SPOON and ERUBESCENS, which in growth and free flowering habit has the characteristics of early Chrysanthemums and fall Asters.

Cuphea FIREFLY proved a lovely annual subject with me. The blooms are a fiery cerise color and are freely produced on plants that grow 10″ to 1′ in height. It is a consistent and long bloomer.

Eschscholzia MY FAVORITE is a lovely California Poppy with an erect habit of growth, but don't do as I did and put it in a cold frame to transplant. I had plenty of plants and had transplanted a few when a rainstorm filled the frame with water. Next morning all were damped off, except the few that had been moved. Plant it where it is to grow. With us, this was a dry bank where it was happy and bloomed in profusion. The foliage is silvery green and the flowers apricot-buff suffused salmon.

Hemerocallis ROSA KELL takes its place with the best of the new ones. This is a tall-growing, large-flowering, golden yellow hybrid which flowers during late June.

Lavandula TWICKLE PURPLE proved worthy of the certificate of merit given it by the Royal Horticultural Society of Great Britain. It is a fine Lavender with plants that grow about 18″ and produce an abundance of flower spikes which are delightfully fragrant. They retain their fragrance for many months after being cut.

The two Pansies, CORONATION GOLD, an All America winner, and SWISS FIRE BEACON, will come into their own next spring, but on the word of those who have seen them in bloom, they are real acquisitions. CORONATION GOLD is naturally a pure yellow, while SWISS FIRE BEACON is a bright red with a touch of orange.

Petunias MINIATURE ROYAL and LADYBIRD seem destined to stay with us awhile, for they both take bad weather well. Royal is a rich, rosy crimson carmine, deepening slightly at the base of the petals, and Ladybird is of the *nana compacta* class with low bush and bright carmine, overlaid scarlet flowers.

The two new Physostegias, ROSY SPIRE and SUMMER GLOW, are somewhat alike and yet different when seen side by side. Both have an erect habit that I like. Rosy Spire is a shade deeper in color than Summer Glow and is somewhat more compact in its bloom spikes. Summer Glow is a rosy crimson color and Rosy Spire deeper. The latter one grows 3′ to 3½′ and the former 4′.

Highly recommended in Oriental Poppies are CAVALIER, a deep scarlet with crinkly petals; MRS. BALLEGO, with large salmon-pink flowers that have a black spot at the base; ORANGE PERFECTION, a strong grower, orange flowers tinted pink; and PURITY, a soft pink without any markings.

The new double Pyrethrum PINK BOUQUET stood erect during a month of wet weather. It has a double row of deep pink ray petals with a center lighter pink. The flowers are produced in clusters.

In addition to the three Roses previously mentioned, the following are acquisitions to the Rose garden: ORANGE TRIUMPH, ELEGANCE, RONSARD, ALICE HARDING, MCGREDY'S PINK, BRAZIER and TOPAZE.

If you like the thought of a white Salvia, by all means grow WELWYN WHITE. It blooms freely from mid-August until killed by frost. It is my belief that light or scant shade aids it considerably, but this does not mean that it relishes a shady position. The height is 3′ with large-sized blooms borne on erect spikes.

The Scabiosa SALMON BEAUTY and the new strain of ORCHID SHADES were both fine in my garden. The odd feature is that, grown in the open in rows, it produces four times as many blooms as in the mixed plant border.

I wish I could recommend *Tithonia Speciosa* FIREBALL for the entire country, but it will not flower in time too far north. South of Wilmington, Delaware, you may enjoy this somewhat ungainly plant which produces such stunning orange scarlet flowers with a golden yellow center. It is splendid for flower arrangement.

A CORRECTION. In showing the distinguished room by Eugene Harris in the Decorating Manual of our October issue, we incorrectly stated that Mr. Harris' business is in Dallas, Texas. Mr. Harris, and his firm of Eugene Harris and Virginia West, are situated in Houston, Texas.

A spot of water is becoming such a necessary feature of most gardens that the new Waterlily LUSTROUS should be a welcome addition. The flowers are very large and present a lovely silvery sheen, sometimes called deep peach. The petals are rose pink and the stamen a thick yellow. The sepals are deeper pink on the inside and brownish green underneath. It is a strong grower but compact, a desirable habit for small pools.

Wisteria LONGCLUSTER must be seen to be appreciated. It is hard to believe that a Wisteria will produce panicles of bloom 4′ in length without any special pruning, but this plant will do just that. The clusters are rather heavy and the individual flowers are on moderately long stems. The color is a deep lavender with the plant very hardy and cold-resistant.

If you like a riot of color Zinnia NAVAJO is an acquisition, for it resembles nothing so much as a Navajo Indian blanket when in full flower. The plants grow about 18″ tall.

The strain of Lilliput Zinnias known as PASTEL SHADES comes remarkably true to tones as represented, being soft shades of apricot, peach, cream, shell-pink, salmon, rose and orchid. They flower very quickly from seed, in about forty-five days, and in a normal season grow about 12″. This year they exceeded this height.

In presenting this list of new plants on the basis of their record of performance the first year, I am fully aware that I am playing with fire. Bad weather will make liars of the best of us. Undoubtedly, some I have not mentioned will come through in a normal season, and by the same token some that relished weather excess may fall down under good conditions, although I doubt the latter. In any event, most of the gamble is now taken out of their trial, and I believe that the majority will be seen in our gardens for quite some time to come.

LOG OF THE PRACTICAL GARDENER

CONTINUED FROM PAGE 83

9. **Naphthalene for Gladiolus.** In looking over the Gladiolus corms that were pulled out of the garden in the fall and packed away in bags, some appeared not to be enjoying the clean bill of health I like to see, so as a precaution I gave them a coating of naphthalene flakes, used at the rate of one ounce (four level tablespoonfuls) for every 100 corms. As each of my bags held about 25 corms, a tablespoonful of flakes was scattered over them and then the tops of the bags were folded over and fastened tightly. The flakes may be left on the corms for a couple of months or longer, as the plant form is completely dormant; when used later, toward spring, four weeks is the maximum of time before the bulbs are cleaned.

10. **Protecting a tree Peony.** The plant is considered hardy—with protection—but the important thing is to shade the buds from sun and frost during March and April. Today, I gave mine a good spraying with a lime sulphur solution to destroy any lurking San José scale, though it was not to be seen and probably did not exist. Tomorrow a wire fence will be constructed of chicken wire around the plant, coming well over the top, which I shall fill with protective material. This protection is also used for any Clematis of the large-flowered types, as many are of doubtful hardiness. Nellie Moser is supposed to be of great vigor, but I take no chances with the lovely white and pink flowered beauty. A protection of soil is heaped about the base, after cutting the plant back to two feet, the canes are wrapped with straw, a wire circle drawn around the whole, and this will be filled later —with glass wool, I think.

11. **Winter window boxes.** In a rigorous climate the only bit of the garden that can be kept working for twelve months of the year is the window boxes. Once in a while I remove the soil and cover the boxes with boards in the winter to prevent decay of the wood, but usually they are planted with a variety of small evergreens. Numbers are limited, as it is best to figure about one tree per foot of window box length, and it is seldom that the container is so wide more than one row is needed. The best size is from 10″ to 18″, and while one is apt to take the varieties listed in an assortment, for a price, the more common varieties include in such a mixture Norway Spruce, Mugho Pine, Douglas Fir, and pyramidal Arborvitae. These are planted in fresh soil. Not the earth that has given life to the summer's plants, for that is exhausted in goodness.



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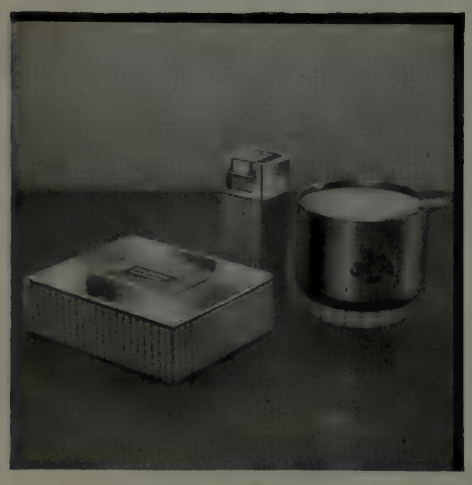
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Potting mixture No. 4, as given in "The Garden Dictionary," is good for the little trees. The boxes will be kept watered all winter, and mulched with peat moss, for looks and moisture retention.

12. **Winter treatment of evergreens.** The expert was looking at a nearby evergreen hedge, Hemlock, which was being removed. Meanwhile, he mused aloud, and I took mental notes. Evergreen hedges are ruined by wrong shearing more than by any other causes put together, he said. A hardy evergreen does not winterkill, and is seldom hurt by midsummer's sun in a state of nature. When man begins to meddle (only he said "muddle") then unhappy things begin. The hedge should be trimmed but once a year, always in the spring, and before new growth begins. If the season is early, March is the proper time; if cold and late, then April. Midwinter shearing removes tips that Nature most carefully provided for bud protection. They should never be flat topped like Privet or Barberry, and when ▪ workman with overheavy shears makes a concave top the result is deadly: decay sets in. The base must never be undercut, but flat from the ground and solid. Frozen evergreens break as readily as icicles. Keep children, drivers and dogs away from them. It has very often occurred to me that it must be a thankless job to be an expert. One has to make so many pessimistic remarks!

13. **Christmas Decorations Show.** As there is a united interest between gardeners and exhibitors, it may not be out of place here to mention the schedule of the Christmas Decorations Show of one of the large horticultural societies in collaboration with ▪ conservation society. Five classes are called for, all suggestive for the coming weeks: Wreaths suitable for Christmas, constructed of natural plant material. Wreaths of artificial material or of artificial and natural combined. Garlands constructed of any material suitable for Christmas. Christmas Gift Basket; arrangement of any flowers, plants or fruit or any combination as a Christmas gift. Christmas Crêche, unrestricted as to material. Lighting with dry cell battery allowed. I shall not miss it.

THESE ARE WORTH DOING

CONTINUED FROM PAGE 79

by Newell and Compton.

"The Modern Garden," by Fletcher Steele in "The Garden Dictionary."

Temperance in Planting. This means curbing the temptation to grow everything that appears in ▪ friend's garden whether there is room or the right situation at home! Especially is the beginner prone to assemble a surfeit either from the sheer love of acquisition, or a natural desire to become acquainted with the multitude of unfamiliar growths. The last reason is a valid one if its aim is to arrive at a just appreciation of the merits and uses of the specimens, in order to determine what can best be made permanent in the particular location. Where the motive is merely a yielding to the wish for indiscriminate numbers, results are apt to be ▪ jumbled and confused picture.

If the first years of the garden are looked upon as experimental ventures, discards are wisely made according to the following decisions: unwanted colors; plants that prove themselves insignificant in form and bloom; those with too rampant growth for the spaces at their disposal; and the poor things of undoubted beauty and eminent desirability, but unsuited for either the soil or situation of that particular garden.

Color is still the prime requisite for the majority of gardeners, although it will ever be ▪ tricky adjunct to use. The day of the mixed haphazard border (it never *was* worth while) is mainly gone. Instead there are dominant notes of blues, lavenders, violets with yellow and white for accents; gold, orange and buff combinations; grays and reds are considered. It matters little what the plan is, if it is properly and consistently done, and firmly adhered to. I have seen whole borders spoiled from the reluctance to annihilate some color note which had come without invitation.

It often makes for the excellence of the garden to shift plants at the height of the season, ▪ feasible process if the transplanting is accompanied by copious watering and the clumps shaded from hot mid-day sun. Last summer I turned the neighborhood of an undistinguished *Spiræa bumalda* with rose pink flowers into a nice bit of color by carpeting the ground



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underneath the bush with the silver-gray foliage of beach Wormwood, interplanted with Petunias moved from another spot where their magenta tendencies swore with the surroundings. Light yellow Portulaca helped out the picture, and the combination gave pleasure all summer, while each by itself would not attract a second glance.

Enrich the rubbish heap by any specimens that were once good, but have been superseded by improved varieties. Old hardy Asters should give way to the grand modern ones; undistinguished Peonies of scraggly form and poor color make room for splendid late varieties; Phlox of doubtful shades and spindly growth should be replaced by new beauties.

I have always found that one thing worth doing was to make collections of any one plant, getting together as many kinds as possible. I have enjoyed my Artemisia allée where on either side of a path a dozen or more of the various forms were tried out, comparing them in growth and development and appearance to see which was really the best for certain purposes. The Rues (Thalictrum) have offered equal interest; Columbines (Aquilegia), the Plaintain Lilies (Hosta)—there is much to choose from. This season I turned to color, and hunted up as many white varieties of different families as were available. Some of the discoveries were white Liatris, Physostegia, Lobelia, Monkshood, Delphinium, Fireweed, Epilodium—all unusual enough to bring the new note into the garden.

Sources of information? Nothing can exceed the current catalogues of the seedsmen and nurserymen. The lists of materials are complete and varied, the suggestions for usage clear and to the point, and indications of habits and merits of real value.

The Danger of Overcrowding. In any garden, especially in connection with trees and shrubs, there is the danger of too much growth, and charm disappears with heaviness, no matter how handsome the material. A little hedge is made with baby plants for a dark low line between two levels; in astonishingly limited time it grows to be six feet tall, entirely shutting off the two sections from each other. To restore the original effect it has to be cut down and removed.

Five years ago I planted Smoketrees at the sides of ■ flight of steps. Cunning little shrubs they were, like misty puff balls when in bloom. This fall I had to acknowledge they had beaten me in the race. They met over the steps, leaving about ■ foot for passageway. The pruners came out and a wheelbarrow load of branches was carted off. Eventually they will have to go, a lesson not to plant a tree when you want only a shrub. It requires constant watchfulness to keep a view intact, and the only way to restore a lost vista caused by trees growing up in front of the outlook is either to cut them down entirely or to lop away the tops to a sufficient point. Here again it requires mettle to cut down large trees, and of course it should never be done except to reveal something that is still lovelier and is being crowded out and concealed. For such precepts I can recommend no books more valuable than those written by Mrs. Francis King, who is a great garden advocate of perfection through eliminating the unworthy.

It is worth while to make every part of the garden beautiful. Much energy is expended upon making a certain section of the grounds attractive, the so-called garden proper, while the out-of-the-way corners are often sadly neglected. When I see a bare garage wall, or a service fence left in stark naked usefulness, or a tool shed innocent of any attempt at neighborhood planting, it makes me think of the storied slack housekeeper who kept the center of the room clean by sweeping all under the bed!

Any structure can be covered with quick-growing twining things like Morning Glories, Hops, Honeysuckle, Akebia, Clematis, Virginia Creeper. Inexpensive and luxuriant screens are established with rank plants on the order of *Silphium perfoliatum*, the Cup-plant; the two members from the herb garden, Tansy and Applemint; Jerusalem Artichokes, and Knotweed, *Polyganum cuspidatum*, which, I still maintain in face of persistent denials, can be kept in bounds and trained to grow just where and as you want it. Nasturtiums, gourds, even cucumbers and vegetable marrows will cover temporary unsightly heaps of soil.

The amusement obtained in figuring out the best way to accomplish such results is by no means one of the least worth while pleasures of the garden. No books will help much here, but the habit of observation, to see how someone else has attacked a like problem, and how his solution may differ from our own.

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FOOD and DRINK BAR



EMELIE DANIELSON

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AT THE Lombardy, just east of Park Avenue on 56th street, the chef, M. Werner Haechler, finds among his patrons a good deal of enthusiasm for simple, rather provincial food, potage maigre, delicate gnocchis, glorified stews. For instance, M. Haechler has a kidney delight called

Rognons Chasseur. You begin with the sauce, for which you need eight sliced mushrooms to sauté slowly in butter with two finely chopped shallots until they begin to brown. Then you add one tomato, peeled and cut up, a Delmonico glass of claret and half a pint of brown sauce. This simmers till it is reduced to half the quantity. When the sauce is ready put it in a double boiler to keep hot and then sauté four minced veal kidneys over a very high flame. They should cook fast, just this side of burning the butter, and they should be kept moving. In four or five minutes add them to the sauce and serve over toast with a brisk garnishing of chopped parsley.

What with the imminence of Christmas, here is news of food that can serve as gifts or aids in holiday entertainment. One of the most prolific sources is the Gourmet's Bazaar at Bellows & Co. Here you will find poppadums, chutneys and Bombay duck for your currys, their own teas and coffees which are superb, a list of spices and condiments that will add something to your most fastidious friend's knowledge of food. Their shelves of jams, jellies and brandied fruits look like a housewife's dream of heaven, they actually have eight different kinds of mustards, a cheese soup that is unlike anything else under the sun, and such copper cooking utensils that you'll want to put them on the mantel.

Note also that the Pleasant Valley Wine Company puts up two bottles of their Great Western champagne in a nice foreign-looking basket. This makes a useful, unpretentious and widely acceptable gift. At the other extreme, the man with the prodigious cellar may never have tasted Drambuie, the Scottish heather honey liqueur, and if he hasn't you'll deserve plenty of thanks for giving it to him. People who spurn most liqueurs go for this.

In the Wonders-Will-Never-Cease department is Schrafft's new restaurant down on Fifth Avenue. The decorations are all keyed to the flower murals, painted by a man who has hitherto done mostly portraits of gardens for the kind of gardeners who exhibit in the Horticultural Society Shows. His name is George Stonehill. Schrafft's food, like a good wine, needs no bush. Eating it is an established habit with people who demand honest and delicious dishes. Their delivered-at-home foods are life-savers.



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DECEMBER SCRAPBOOK

CONTINUED FROM PAGE 84

There are two choices, single purplish red flowers followed by large bright red fruit, and white single types still more attractive. *Spiræa vanhouttei* is graceful in form and bloom, and makes a desirable line after the flowers are gone. These may all be trimmed into formality, if the clipping is done after the flowering period is over. In providing shrubs for bird food, plant *Lonicera morrowi*, Morrow Honeysuckle, a midsummer source of food and excellent for nests and general protection. *Viburnum dilitatum*, Linden Viburnum, is early fall food, while *Rosa multiflora*, Japanese Rose, is winter reserve bird food, as its fruits are not eaten until the other supplies are gone.

Fertilizers for grapes. Fertilizers, particularly those high in nitrogen, increase the yield, stimulate wood growth, and improve the quality of the fruit. Comparisons made at the New York State Experiment Station tended to prove over a period of ten years that nitrogen not only affected favorably the growth of the vine stalk but gave larger berries and clusters. Phosphorus and potassium reacted well as to the first, but not the last. Before applying any fertilizer it is suggested that one make sure of the proper drainage of the location, attend to the cultivation of the vines, to protection from insects and diseases and to proper pruning. (For this last see December Scrapbook, 1937, page 122.) If after this the production of the vines is still unsatisfactory, a fertilizer high in nitrogen may be profitably applied.

Protecting trees from rodents. A wire protector 18" high made with a mesh small enough so that mice cannot go through it and firmed into the ground so that the pests cannot go under it will keep these small rodents at a distance from any fruit trees. For rabbits there is one positive effective remedy. It is a well known fact that these animals will not touch anything that has the odor of blood. Take beef liver and rub the trunks of the trees to a point higher than the rabbit can reach even with snow on the ground, and the tree will never be molested. This has even been proved in rabbit pens, where the animals are enclosed—any vegetation will not be touched if treated as stated above. For bulbs all users of *Rodopel* this season report complete immunity from any disturbance by rodents.

Burlap for new lawn seedings. The tremendous rains which swept a large portion of the country just after many lawns had been newly seeded brought into prominence the use of burlap as a protective covering for freshly seeded lawns. Such a covering keeps a heavy rain from washing deep ruts in a newly seeded lawn, carrying away good seed and topsoil, especially on a terrace or slope. It is important to select the right grade of burlap. The best weight has been found to be 7½ ounce or 20 gauge material, which allows blades of grass to penetrate but not the broad weeds. After seeding and rolling, the strips of cloth are placed carefully over the surface, overlapping slightly, and then anchored in place with large nails three feet apart. Once the burlap is in place it must not be allowed to dry out, and each watering should be thorough enough to moisten well the surface soil underneath. When the young grass blades have penetrated the burlap about one inch, it is time to remove the cover. It is advisable to take the burlap off on a cloudy day to avoid sun scorching. Further details on this method of protection come in the pamphlet "Lawn Care," published by O. M. Scott, Marysville, Ohio.

The germination of fruit seeds. The simple procedure of putting a peach pit out of doors under a stone in expectation of germination has been ridiculed, but the practice is sound both theoretically and practically. Some seeds such as Wheat and Corn will germinate as soon or almost as soon as they are mature. But in the case of seeds from the hardy fruits, like the Apple, Peach, Pear, Cherry and Plum, the seeds will not germinate until certain changes have taken place within them which are closely approximated in nature by the moist cool conditions to be found in the soil during the winter. Nurserymen recognize these principles and either plant their seed in the fall or else bury it out of doors in sand in a well-drained, verminproof place. Cherry seeds planted out of doors in the spring lie dormant until the next season. If stored in moist sand in an ice house for several months, they germinate at once upon planting.

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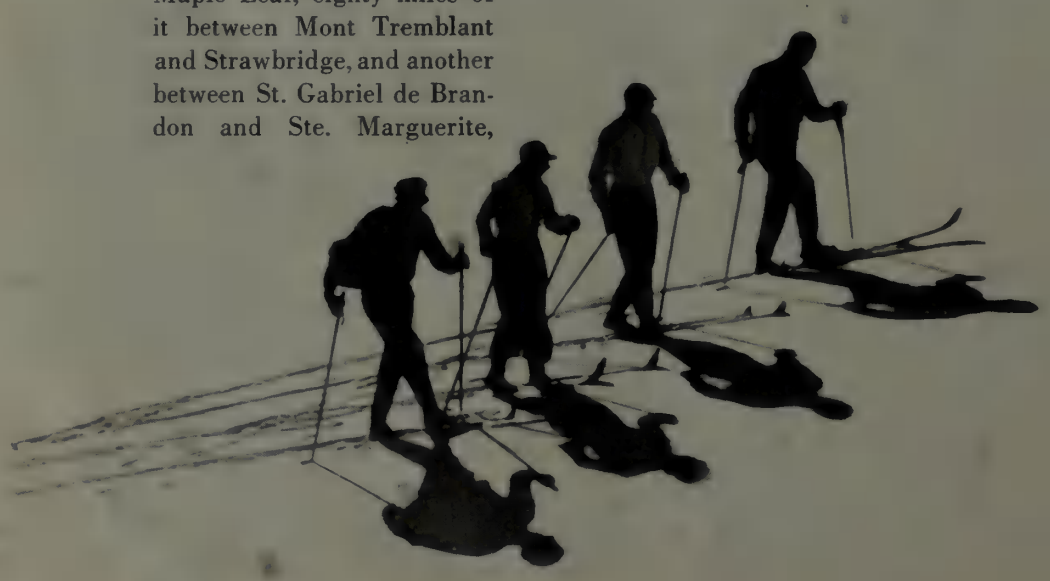
Mediaeval towers, backdrop for a skier. St. Louis Gate, Quebec City



At the beginning or the end of the trail, a Laurentian scene

THIS department found a pair of skis under its Christmas tree last year and hasn't been the same since. Snow is its favorite form of weather and here are some treasured facts gleaned in preparation for a busy season on and under skis:

That, given time, there are a thousand miles of ski trails for you to cover in the Laurentians just north of Montreal, which is a delightful city and an overnight jump from New York. That this winter sees the opening of two new trails, the Maple Leaf, eighty miles of it between Mont Tremblant and Strawbridge, and another between St. Gabriel de Brandon and Ste. Marguerite, fifty miles. That there is being planned a million dollar resort at Mont Tremblant on the lines of Sun Valley. That there will be a number of special ski trains run to Canada from all over the place. That Hans Falkner, a famous ski teacher late of Ober-Gurgl, Austria, will be at St. Jovite, north of Montreal, this winter.



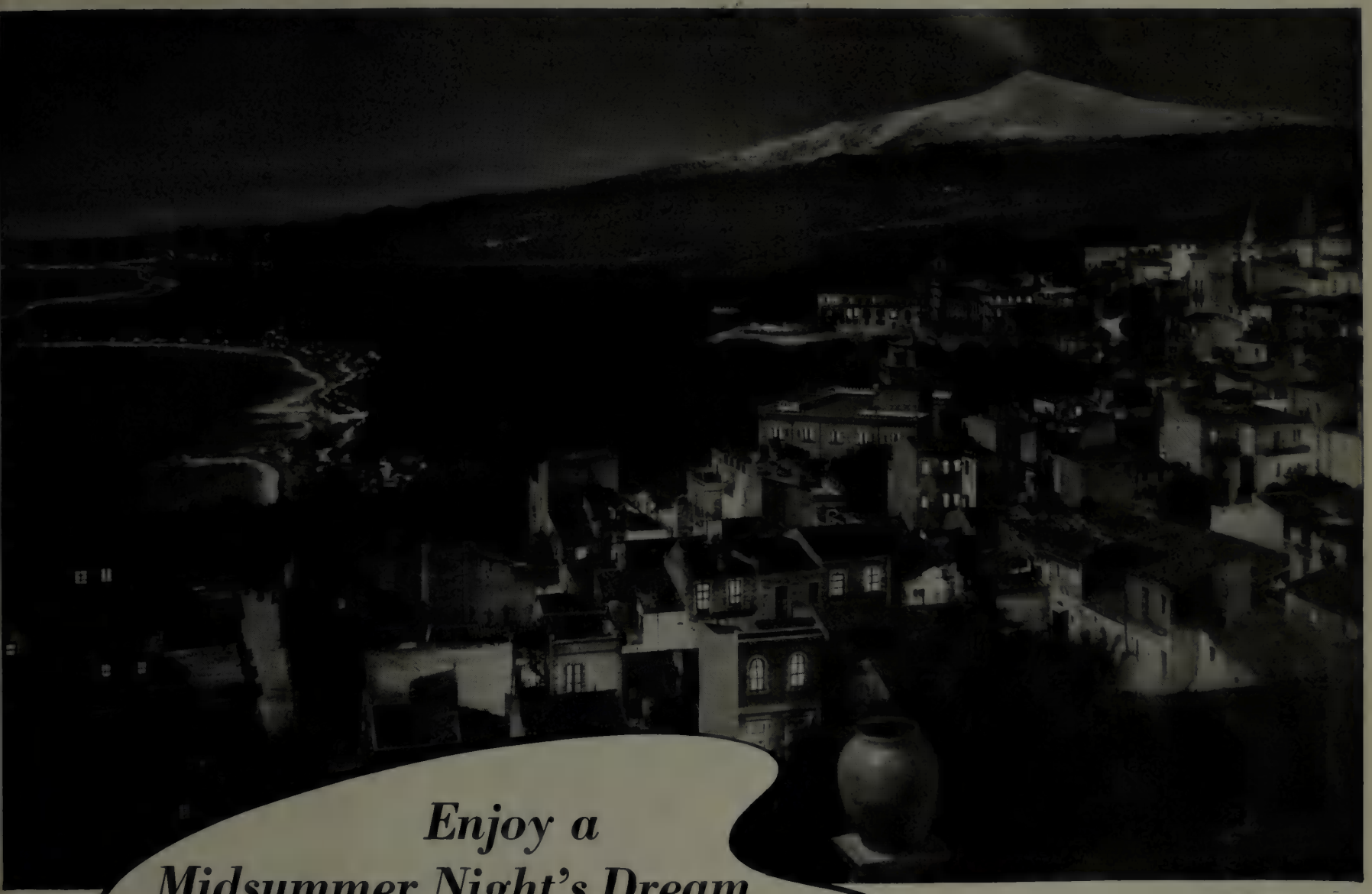
In Quebec you live in splendor in the Château Frontenac and are conveyed by bus to the châlet at Lac Beauport for a swift and breathless introduction to the slopes of Mount Murphy. The runs are 2200 feet long, 100 to 300 feet wide, with a vertical drop of 500 feet. Twin runs are separated by a line of timber in the best parkway style and there is a tow line which lets you off at the 800 and 1800 foot points. A little further on is Taylor Mount with a downhill trail and championship calibre slalom course for you if you can take it. Or if you like your skiing within whistling distance of the Frontenac, you can have it on the Plains of Abraham. The hotel goes in for Baron of Beef, Boar's Head, plum pudding and carols for Christmas, a fine to-do at New Year's.

Put these down in your ski diary: February 16 to 18, Western Canada Ski Meet, Hollyburn or Grouse Mountain, Vancouver, B. C.; February 18, 19, Quebec Provincial Championships, Lac Beauport, Quebec City and Ladies Dominion Championships, Seigniory Club, Montebello, Quebec; February 24, 25, 26, Dominion Championships for Men, Fort William, Ontario. March 4, 5, Quebec Kandahar, Mont Tremblant, St. Jovite, Quebec.

A concerted effort is being made to provide cheaper meals in the Laurentians, buffet style, for those of you, who, like us, want your ski budget to cover many trips north. This is a great help in the ski-touring which is such a rage, those leisurely cross-country jaunts which begin where the Canadian Pacific sets you down in the snow and end where luck, your ambition and your leg muscles dictate. Ski-touring would be impossible if the Laurentians were not strewn with hotels, inns, farmhouses where you may eat a soup which smells like a French kitchen in full bloom and strikes to the very center of your ski appetite.

It is impossible to realize that a very few years ago skis, to the general public, were a pair of elongated butter pats worn by Swedes and such because they'd no better way to get around. Today skiing is everybody's sport and many people's favorite, for in it are sun and snow and speed, a feeling of lightness and grace, of freedom and irresponsibility.

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HOUSE PLANTS THAT FLOWER

CONTINUED FROM PAGE 78

and will flower in a merely light place although sunlight increases the number of blossoms and deepens the color of flowers and foliage. Those Begonias that appear for the Christmas trade, frequently Gloire de Lorraine or Glory of Cincinnati, are gorgeously flowered but short-lived under home conditions and not ideally suited for room culture. Anyone truly Begonia-minded will cherish some of the larger-leaved varieties which produce slender stems of white, pale or rose pink flowers every midwinter. This last group needs space but rarely full sunlight.

Everyone who grows house plants has his favorites. For instance, I would never be without Cyclamen, Azalea, African Violet and certain Primroses, even though it should be necessary to buy new specimens every December. Of course, everyone wants at least one Poinsettia at Christmas time. With the greatest of care—that is, keeping it in a warm, sunny place away from drafts and sudden chill, adequate watering plus a moist atmosphere—a Poinsettia can be ornamental until February. Stacked against its short decorative period is the fact that your Poinsettia can be rested, pruned and repotted during spring and forced into flower for another Christmas. Those other personal favorites are enjoyable far longer, if sun, or in two cases plenty of light, can be provided.

Cyclamen is one of our loveliest plants with its deep green, heart-shaped foliage and clear-toned blossoms with turned back petals poised like wings. It is also one of the most genuinely satisfactory. Three months of consecutive bloom during midwinter are no cause for boasting, but only to be expected if you choose ■ properly *cool* and sunny location and water adequately. This often means watering twice a day in warmly heated rooms. Incidentally, flowering house plants will stay in top form longer if you have selected specimens in an early stage of flower production.

Azaleas are almost as pleasurable as Cyclamen. Like the Poinsettia, an Azalea may be saved and forced into bloom year after year with proper care. Its treelike shape makes it decorative before the profusion of flowers begins. A sunny, not unreasonably warm location and plenty of moisture (Azaleas have fibrous roots which soak up water like a sponge) maintain flower production like magic.

Primroses are quite likely not to hold flowers as long as Cyclamen and Azalea. Nevertheless, they are great favorites. The larger-flowered varieties, either *Primula sinensis* or *P. obconica*, are vigorous plants with blooms ranging from white to deep rose. Or there is *P. malacoides*, the Fairy Primrose, whose misty clusters of small white or pinkish blossoms are held on slender stems well above the basal cluster of leaves. Again, in a cool and, better yet, not too sunny place both will thrive.

No one should be without an African Violet, most particularly if sun is scarce. For while African Violet may flourish in sun, it is one house plant that can do very nicely in a light place. Light and warmth are all that the African Violet needs to produce lavender or purple blossoms continuously for nine months of the year. Be careful in watering, for its hairy, soft leaves rot easily. Give moisture only from the base of the pot.

Nor would I ever be without the old-fashioned Wax Plant (*Hoya carnosa*). The clusters of starry, pinkish-white blossoms appear in late spring, topping off the winter house plants. Again plenty of light but not necessarily sunlight in a place where it can trail unrestrained are all the thought one needs to give this thrifty vine. The glossy green leaves, streaked first pink, then white, are no objection in the Hoya's preference for the house summer as well as winter.

The Wax Plant brings to mind several other old-fashioned plants. Marguerite, Impatiens or Periwinkle, Abutilon, Oxalis—how long is it since you have had one of these? Oxalis, white, yellow, pink or lavender, is started from tiny bulbs which send up graceful thin stems of Shamrock-like foliage. Without exaggeration, fresh blossoms appear every day of the year that the plant can be in sun. The other three are taller plants, yet so dissimilar: Marguerite with white or yellow Daisies amid thick, finely cut foliage, Impatiens with light green or variegated green and white leaves dotted with single blossoms in white or shades of vivid pink, Abutilon with Maple-shaped leaves and dainty pendulous bells in various colors. All of them are thirsty plants, not at all fussy about other conditions including sun, and flower constantly. These last three also form new

To EUROPE

ENGLAND IRELAND
FRANCE GERMANY

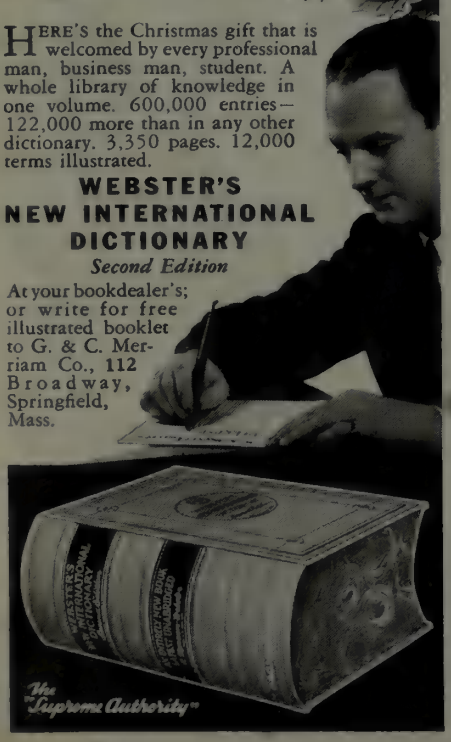
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Of House Beautiful combined with Home & Field, published monthly at New York for October 1, 1938. State of New York, County of New York. ss.:

Before me, ■ Notary Public in and for the State and county aforesaid, personally appeared R. A. Hoefer, who, having been duly sworn according to law, deposes and says that he is the business manager of the House Beautiful combined with Home & Field and that the following is, to the best of his knowledge and belief, ■ true statement of the ownership, management of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Hearst Magazines Inc., 959 Eighth Avenue, New York City; Editor, Kenneth Stowell, 572 Madison Avenue, New York City; Managing Editor, Stewart Beach, 572 Madison Avenue, New York City; Business Manager, R. A. Hoefer, 572 Madison Avenue, New York City.
2. That the owner is: Hearst Magazines Inc., 959 Eighth Avenue, New York City; Sole Stockholder The Hearst Corporation, 100 West Tenth Street, Wilmington, Delaware; Sole Stockholder American Newspapers, Inc., 100 West Tenth Street, Wilmington, Delaware; Sole Common Stockholder Clarence J. Shearn, the Trustee under Voting Trust Agreement dated as of June 26th, 1937—No. 1 Wall Street, New York City, W. R. Hearst beneficial owner.
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(Signed) R. A. Hoefer, Business Manager.

Sworn to and subscribed before ■■ this 21st day of September, 1938. Reginald West, Notary Public, Queens Co. No. 2152, Reg. No. 2812. Cert. filed in N. Y. Co. No. 634, Reg. No. 0W394. (My commission expires March 30, 1940.) [SEAL.]

plants very readily from cuttings.

Fragrance is an old, yet ever new and surprising trait. To add this pleasing virtue to the house plant group, try either Heliotrope or *Daphne odora*. Presumably this Daphne is an evergreen shrub like its outdoor cousin, *D. cneorum*. And like the garden one, *Daphne odora* may be selected in a pink flowering variety, delightfully fragrant. There is also a white flowering one. Sun, of course, and don't forget to coöperate in permitting a rest period after it has blossomed. Buy your first Heliotrope for the house from the florist and insist on a young budded plant. If you will remember to prune and pinch it back every summer while it is resting, not being allowed to flower, in the garden, scented purple Heliotrope will be a permanent winter house plant.

Modern in appearance, if not of recent introduction, are Crown of Thorns (*Euphorbia splendens*) and Anthurium (*Scherzerianum* hybrids). Grouped with them also might be Crab or Christmas Cactus (*Epiphyllum truncatum*) and the recently favored Kalanchoë. Brilliant flowers of unusual form are characteristic of each one. The plants are obliging, too, in that normal, regular watering and light or indirect sunlight will be appreciated. Full sun is not necessary.

Rather new in its adoption for the house is *Beloperone guttata*, the Shrimp Plant. The name is obvious once the pinkish-bronze bracts covering small white flowers appear. It grows rapidly into a neat bushy plant when provided with plenty of moisture in the soil and atmosphere plus a modicum of sunlight. The slender stems may need staking after a while.

Not to be forgotten for their winter flowers are the bulbs that can be forced. Theirs is really another story, lengthy and full of interest. By using the fiber and water method of culture, it is well-nigh possible to time and control bulb flowering and to maintain a succession of bloom that will fill in gaps between the house plants. Narcissus in variety (try Soleil D'Or or Conspicuous instead of Paper White), French Roman or Dutch Prepared Hyacinths, Lily-of-the-Valley, Autumn Crocus—all are prompt to blossom. If you are willing to wait longer and can take care of soil-planted bulbs, try Easter and Calla Lilies, Amaryllis and Peruvian Daffodil for late winter.

That hint on bulb forcing indicates a moral regarding flowering house plants. Bluntly, don't expect any plant to display flowers constantly from November to May. Exhibiting plants to their best advantage while they are in flower, then retiring them to a comfortable background, allows each one its days of glory and appreciation. The peak of varied bloom extends from Christmas into March, but a little forethought will reveal a hardy few to add gaiety to the other weeks.

THE DAHLIA WINNERS

CONTINUED FROM PAGE 80

if one bloom of six different varieties was shown, then one point was scored for each of six varieties.

Under this system, Sleepy Hollow, originated by D. T. Morgan, Jr., scored twenty-seven points. Director Carl Dahl, originated by Hillcrest Dahlia Gardens, and Freda George, an importation from Australia, tied for second place, with eighteen points. Monarch of the East, originated by Almy's Dahlia Gardens, followed these two with seventeen, and Julius C. Bunge, from Mad River Gardens, finished fourth with sixteen points. This variety, included in the medium-sized bloom section of the December article, really made a notable record in scoring with Dahlias much larger than itself, proof that American Dahlia shows are generally being judged, as they should be, on quality of bloom. This variety actually was included in more winning vases than any other, and was part of the HOUSE BEAUTIFUL Medal Winner in no less than nine shows. In six of the shows one bloom of Julius C. Bunge was included; in two shows two blooms and in the show at Fairmont, West Virginia, all six of the blooms that won were this variety.

Following Julius C. Bunge were Adolf Mayer, the deep, velvety garnet semi-cactus introduction of Topsvoort-Mad River Gardens; Pink Fantasy, the giant mallow pink semi-cactus from Stanley Johnson; Katie K., a giant deep rose pink informal decorative from Lakeside Gardens; Sylvia, also from Lakeside Gardens, a miniature scarlet-red Dahlia that (believe it or not) grows only two to three inches in diameter; Rosy Morn, a rich fuchsia pink informal decorative from Stanley Johnson; G. W. Hutchinson, a large lemon-yellow cactus from Australia, and

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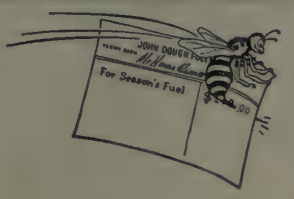
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Kentucky Dawn, a golden-buff informal decorative from White's Dahlia Gardens, to round out the leading dozen winners of the 1938 Dahlia Futurity.

Other varieties that scored one or more points were Ellen Farr, a large informal decorative from J. A. Kemp; Vinwell Bittersweet, an informal decorative from Vinwell-Parrella; Sunrays, a giant informal decorative from Straight-Ruschmohr; Limelight, from Dahliadel Nurseries (the Dahlia that has been called improved Frau O. Bracht, in that it is always semi-cactus in form); Bernice Geer, an incurved cactus, from Geneva Dahlia Gardens; Kemp's Golden Giant, a huge, formal decorative from J. A. Kemp; Ada Hoffman, a medium-sized informal decorative from Albert Parrella; Director Marshall A. Howe, a formal decorative, also from Albert Parrella; Lynn B. Dudley, from Lakeside Gardens, and a bi-color; and Straight's White, the large informal decorative white from Straight-Ruschmohr.

Competition for the HOUSE BEAUTIFUL Medal in the various shows was in general very satisfactory. Four shows had but a single entry, while one show had twelve. The average for the twenty-six shows was slightly over five entries, which is highly creditable for the first year of a new class. Weather played a part in cutting down the entry in several shows; in fact, two important eastern shows were called off entirely on account of unfavorable weather. There was a bit of confusion in some localities. Certain exhibitors labored under the impression they must have six blooms of one variety to enter; others had the idea that all six Dahlias must be different varieties in order to qualify. As a matter of fact, one may make up his six blooms in any way he chooses, providing that all varieties used are included in the Dahlia Futurity for that year. Next year's medals under this plan will be open only to competition by those Dahlias listed in the 1939 HOUSE BEAUTIFUL Dahlia Futurity, to be published in next month's issue.

Some exhibitors expressed the opinion that the poms, miniatures and singles had little chance of winning against the large-flowering varieties and to this theory HOUSE BEAUTIFUL subscribes. Possibly next year a separate award for poms, miniatures, singles and collarettes will be made, thereby separating the Dahlias into two divisions based on size. Full details will be given in next month's HOUSE BEAUTIFUL.

These 1938 winners will go on now to greater honors in 1939, as gardeners are assured of their fine stamina and appeal. They will attain wider distribution during their second year, and that will make for more frequent display of their worth. HOUSE BEAUTIFUL inaugurated the Dahlia Futurity Class this year with the hope that the record of performance it established would be not only a guide to Dahlia growers throughout the country, but an aid in selecting new Dahlias as well.

Already we observe that neither trial gardens nor seedling classes in shows are infallible as a measure of what a Dahlia will do when distributed, or even of the popularity of outstanding seedlings when the amateurs begin to buy. Perhaps the years will reveal a method that is nearly foolproof. Certainly such a method has not as yet been found. The real test of a new Dahlia comes when it is distributed to growers throughout the country, both amateur and professional. This year's records serve to convince us that the annual Dahlia article presenting the new seedlings is aptly titled "The Dahlia Futurity."



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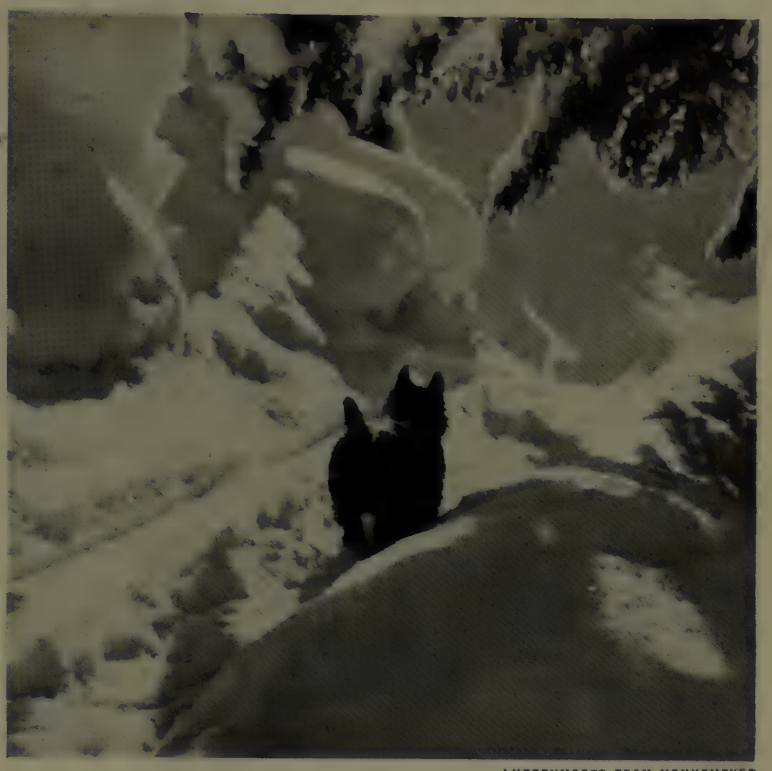
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THE DOG SHOW

SANTA CLAUS BRINGS A PUPPY

BY CHASE HERENDEEN



LUPPENMOSER FROM MONKEMEYER

Adventure on Christmas morning. A small black, button-nosed gentleman has come to stay, explore your snowy world, take charge of it

SANTA CLAUS, from the Christmas puppy's point of view, is not always the benign old gentleman represented. It's no fun, fresh out of a kennel at the unfledged age of three months, to be dumped on a thick rug among countless legs. And to hear the owners of those legs issue frightening commands: "Come here," "Lie down," "Sit up," "Fetch." And then, as if this were not quite enough to bear for one so young and far from home, to be swept up by rough hands and chastised amid loud scoldings of, "Why he's not even housebroken!" Of course he isn't housebroken, and the chances are, if this is his initiation into his new home, he never will be.

The Timid and the Brave

Puppies can be divided into two categories—bashful and smart-aleck. Unfortunately the former predominates. Sometimes shyness is an hereditary condition but as a rule it is merely the unfamiliarity of his surroundings that depresses a puppy and makes him take refuge under the davenport in an effort to create a bulwark between him and his unhappy new world.

Winning the new puppy's confidence is the secret of preventing him from developing into a listless, cowering dog, not a credit to his breed and certainly not to his owner. The smart-aleck puppy doesn't suffer the anguish on leaving the kennel that his shy brother does. But it is just as important that the take-off in his new home should be the best possible, as over-stimulation and fatigue at an early age are apt to ruin his nervous system. And as he matures he may show an undependable and snappish disposition.

No Laughing Matter

It is a mistake to consider a puppy as one of those last minute gift whims. "What shall we give the MacIntoshes? We can't barge in on their elaborate egg-nog party without bringing something." And then, on passing a pet shop window, "Oh let's take them a puppy!" It may be somebody's idea of a joke but in the long run no one will laugh much and certainly not the puppy. In the first and most important place, a puppy should never be purchased any-



WILLIAM BROWN

This frieze of woolly puppies will grow into St. Bernards of the best. They are from the Waldeck Kennels of Edward L. Winslow at New Canaan, Connecticut



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BLAKEEN POODLES

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Dalmatians, as appealing as freckled children, are enchanting as pets, gentle, fond and willing. This quartet of young 'uns is at the "Hollow Hill" kennels of Mrs. Paul Moore in Convent, N. J.

where other than from a reliable kennel. Kennels see their puppies as results of years of careful breeding and bloodlines. And their interest in the dogs they raise does not end with a sale. And in the second place the gift of a dog should not be made to just anyone. Be sure, even if he has never owned one before, that he is of a disposition to make a dog a happy home.



WILLIAM BROWN

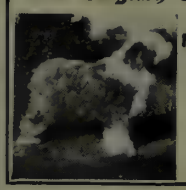
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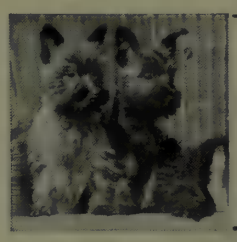
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Bed and Board

Every Christmas there is always the sad report of the puppy who arrives during the day, sometimes after a trying trip in a crate. And at the end of a few hours of too much attention is deserted while the family go to dinner, theatre and supper. This desertion is particularly cruel when arrangements for his well-being, feeding, a place for him to "perform" and a comfortable bed have been neglected. Instead he is banished to the cellar or exiled to an unventilated bathroom. Here, alone for the first time in his life, he can get so hysterical from distress as to bring on a fit. Or, if he does go to sleep from hunger and exhaustion, he stands a good chance of catching cold from lowered vitality and lack of ventilation. And then comes that dreadful moment when he just *has* to go out. And when the family does come home they see a pitiful puppy too bewildered even to greet them. And they in turn are ignorant enough to think him stupid.

All this can be avoided by a bit of forethought. Have a puppy's bed and board taken care of for him, see that his feeding and outings are as regular as clockwork. Check on his health as thoughtfully as a baby's. And keep in mind that dogs have just as individual personalities as people. Many of them, in order to grow up at all, have to have love, companionship and careful training.



VANDAMM STUDIO

Miss Katharine Cornell has loved dogs on and off the stage for years. Here she is wearing the trappings of St. Joan and concentrating her affections on the large-eyed "Illo," a dachshund whom she dotes on

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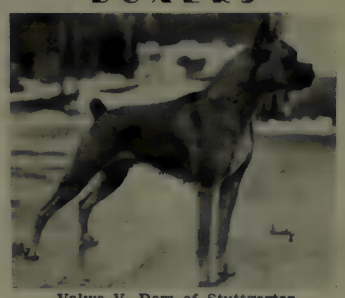
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Ch. Mickey Do

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THE DOG SHOW



A superb team of Old English Sheepdogs. At the left is Ch. Wuffa, right, Cleoftaegel Grimbald from Miss Edith Buckingham's Cleoftaegel Kennels, in Sudbury, Mass.

Do It Right

If the Christmas puppy is to be given to a child let the child have the pleasure of choosing it. Let him go to the kennel, talk with the kennel man and learn just how puppies should be cared for. Also make it a point to have the child given a copy of the correct diet and feeding schedule. The more responsibility a child feels for his dog the better for all concerned.



Irish terrier Champion Glen Antrim Military Maid and puppy from the Glen Antrim Irish Terrier Kennel of Miss Frances Thord-Gray of Belle Haven, Greenwich, Conn.



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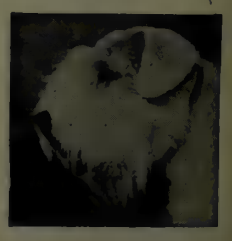
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THE DOG SHOW

Dogs for Boys and Dogs for Girls

Another vital angle in puppy buying is to decide on a breed suitable for a boy or girl. For instance, if it is a quiet little girl who is longing for a dog it is expedient to see the breed she gets will thrive on being wheeled in a doll carriage and, because it loves attention so much, will even wear a doll's bonnet with delight. If it's a roughneck boy who can think of nothing else he wants for Christmas but a dog, he must have a breed that dotes on excitement.

Small dogs recommended for girls are: cocker spaniels, beagles, Shetland sheep, Welsh corgis (little Princess Elizabeth has these), miniature poodles, dachshunde and schipperkes. Small dogs especially adaptable to boys are: all the terrier group, among which are the Lakeland, Irish, wire, Welsh, West Highland and the miniature schnauzer. The corgi is perfect for either boys or girls and so is the Boston.

Dogs for Both

If the family lives in the country where the problem of exercise and traffic is eliminated, large breeds are a wise buy. They act not only as playfellows but as guards. Among some of the fine large breeds are: boxers, German shepherds, Newfoundlands, St. Bernards, great Danes, Chesapeake Bays, and Dalmatians. Some gun dogs, such as setters



WILLIAM NELSON

Two handsome ladies pose. At the left, "Sally," a cocker spaniel owned by Mrs. Arthur Vogel of the Freeland Kennels. At the right, Miss Beatrice Lillie, a dog lover

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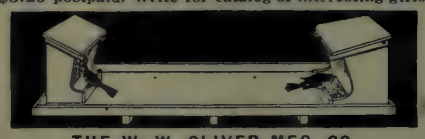
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and pointers, get on beautifully with children but their hunting instincts tend to make them roamers and they aren't reliable stay-at-homes.

Do Your Christmas Puppy Shopping Early

After sifting the Christmas dog buying down to a particular breed the next step is to go shopping. Get a list of reputable kennels. This can be done through HOUSE BEAUTIFUL. Be sure to buy a puppy that's at least three months old and be sure *not* to buy one because it's so fat and has sad eyes. Poetic as this may sound, it is undoubtedly a sign that the poor, chubby, sad-eyed puppy has worms. In watching the antics of a litter of puppies with a view to buying one look for the practical joker. The one who makes up the games, the gang leader. The chances are he will have good bone. Lift him up on a table and "put him down" the way a handler does in a dog show. Study his head. Does it conform to the standard set for his breed? If, for example, you are buying a cocker spaniel some of the points to look for are, to quote from the standard: "A well developed, rounded and comparatively wide skull with no prominence in the cheeks. Lips should be square with no appearance of snippiness—ears set low on the head. A compact body giving the impression of power and activity and a dense flat coat."

Dogs for Adults

Statisticians are always having fun digging up figures about this and that and throwing them in the public's face. It's high time some dog-minded figure juggler determined how many marriages were kept off the rocks by a mutual interest in dogs. There is a true story of a couple who weren't speaking. Someone gave them a dog and in the general excitement which ensued in an attempt to make the dog feel happy and at home the couple found their differences were infinitesimal compared to the importance of their new interest.

Dogs are geniuses at bringing out the best in people. If there are any difficult people, inclined to be introverts, on your Christmas list—give a Puppy!

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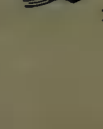
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